THE ART OF WE HAPPY FEW™

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™

Sarah Hamilton

THE ART OF WE HAPPY FEW™

by

Whitney Clayton

and Lisa Hunter

Dark Horse Books

Sarah Hamilton

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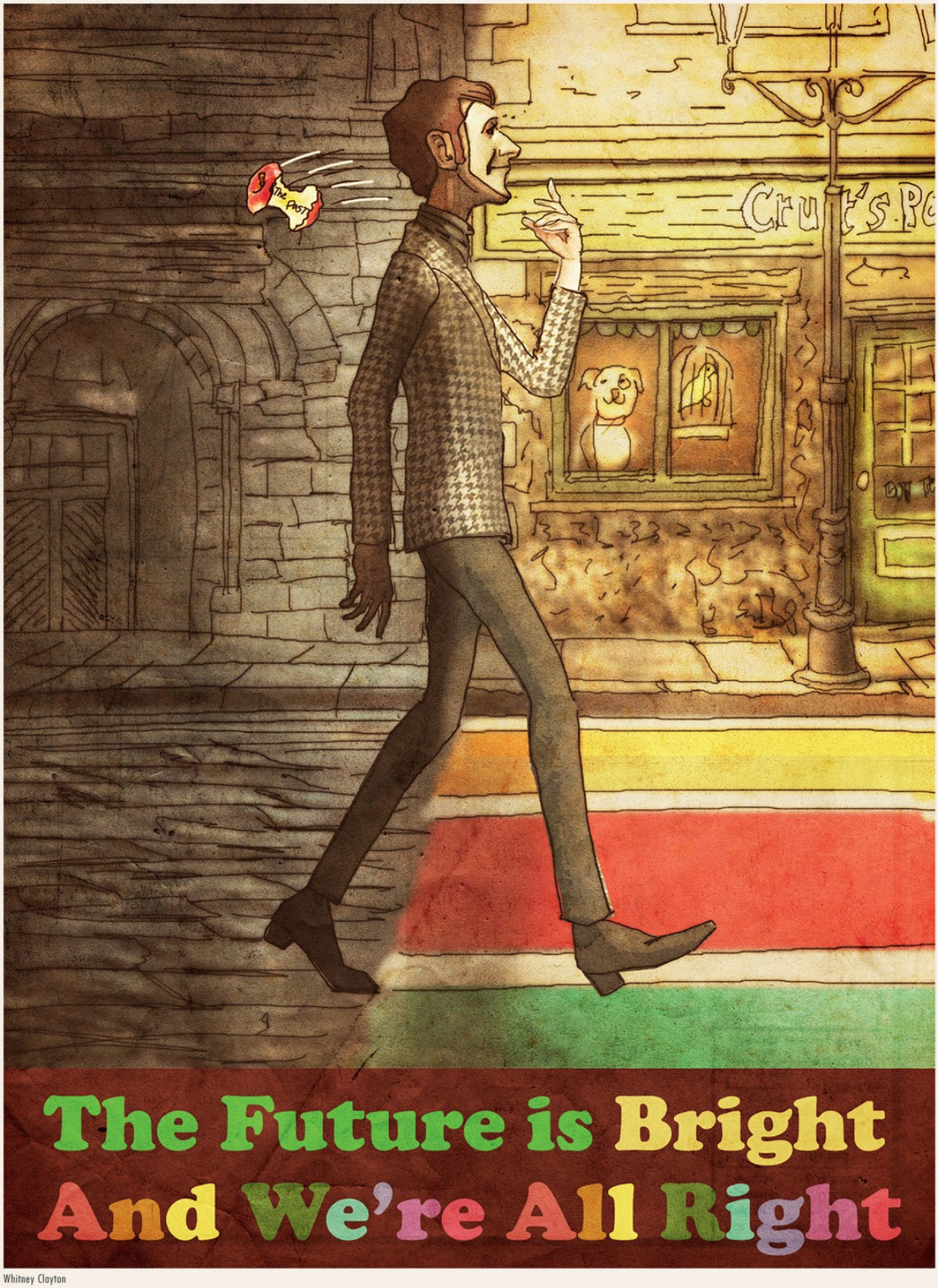


Whitney Clayton

All of the in-game text was written by Alex Epstein and Lisa Hunter.

Introduction

We Happy Few was always intended to subvert your expectations. It began as an urban survival game in a constantly changing, procedurally generated city. We didn't want players to face the same creatures or threats that wilderness survival games contain. The biggest threats in a city tend to come from other people—nobody is as dangerous as your neighbour. We thought it might be cool to experiment with game mechanics that involved blending into a society when you're different from everyone else.

We also liked the idea of a dystopian, alternate history setting, as it would allow us to create a world with distinct navigation rules and lore. But I didn't want us to trap ourselves into creating a bleak, gloomy place where people stomp around in work suits. So we started brainstorming and decided to flip the dystopia on its head.

We envisioned a society that values happiness above all else and that would be complacent or ignorant about its self-induced downfall, perhaps even trapped in a *Brazil*-like bureaucracy. In our naivété, we thought that if NPCs wore "Happy Masks," we wouldn't have to animate their faces—that plan didn't last long! My challenge as the Art Director was to take this concept of a hyper-happy dystopia and figure out an urban setting that could work within these constraints.

I remembered the British film *Hot Fuzz*, in which a seemingly perfect English village holds a deep, dark secret. The movie had a wonderfully quirky sense of paranoia. I also remembered a classic British sitcom, *Keeping Up Appearances*, whose working class lead character strives to fit in with her upper-middle class neighbours. There seemed to be a common thread in British stories of superficial propriety masking a darker truth. A small English village thus seemed like a good fit for a quaint, cheery dystopia.

We also needed a time period that would thematically support the idea of happiness above all else. The 1960s—a decade of hedonism, garishness, and optimism—immediately came to mind.

We realized that 1960s Retro Futurism could give our English town a unique spin. British sci-fi from that era is an iconic genre that I hadn't seen done in games, and there was so much nostalgic material to riff off—from old *Doctor Who* to *The Prisoner*. There is also a symbolic tension when we juxtapose sleek, futuristic designs and crumbling, historic buildings. Add in '60s psychedelics, which inspired the idea of Joy, and we felt we had something unique.

At Compulsion Games, the different departments build on one another's ideas, rather than following a top-down model. Because of the mix of sensibilities and talents among the team, the world of our game evolved to become weirder and richer. Sometimes *We Happy Few* almost feels like a living organism. Bits and pieces are anchored in the original idea, but it is now very much its own thing.

This book showcases a combination of pre-production artwork and in-game art, with each artist on the team contributing his or her own unique talent.

— Whitney Clayton

Whitney Clayton, Art and Music Director

Tito Belgrave, Character Artist

Sarah Hamilton, Concept Artist and Graphic Designer

Weili Huang, VFX Artist

Emmanuel Lauzon, Environment Artist

Guillaume Mardaga, Environment Artist

Pierre-Henri "PH" Paitre, Environment Artist

Carylitz Tamez, Environment and Character Artist

Marc-André Voyer, Environment Artist

The Compulsion Games Team

Artist Biographies

Whitney Clayton, Art and Music Director | Whitney has been with Compulsion Games since the very beginning, and created the visual direction for their first title, *Contrast*, which launched in 2013. She grew up in the rolling green hills of Vermont and has a BFA in painting and drawing. She loves to travel and read, and she takes artistic inspiration from history, culture, literature, art, film, and music. She lives with her partner, Vincent, and their two cats.

Tito Belgrave, Character Artist | Tito's primary passion is character-related creation. He says, "I love what I do, and do what I love." He specializes in games—from AAA to Indie—although he has also worked in television and even feature films in his past.

Sarah Hamilton, Concept Artist and Graphic Designer | Sarah has a BFA in painting and printmaking. That—plus her affinity for Saturday morning cartoons and useless English trivia—led her to Compulsion Games, where by some wonderful twist of fate, she was hired as a 2D concept artist and illustrator. She is obsessed with shiny things, food, and dogs.

Weili Huang, VFX Artist | Weili 'Wile E Huang, a self-described "digital nomad," has been making video game art since 2000. He has been traveling around planet Earth, working and assimilating with humans in habitats like Australia, the United States., Canada, the United Kingdom, Scandinavia, and Singapore. During his lunch hour, Weili claims he likes "to wear a fake wig to conceal my receding hairline while performing the octopus dance."

Emmanuel Lauzon, Environment Artist | A "beat maker"and skateboarder from Montreal, Emmanuel studied cinematography and photography in college, but then dived deep into the infinite world of 3D Art. He is obsessed with architecture and creating strange and unique universes and spaces to experience and be part of. He landed at Compulsion Games at the beginning of the *We Happy Few* production, which felt immediately like a perfect creative fit!

Guillaume Mardaga, Environment Artist | Guillaume is a 3D artist "from the land of beer, fries, and waffles" (i.e., Belgium). He was always interested in how movies and games were made—from the *Star Wars* films to the cinematics of *Final Fantasy*. He began his college studies in an art program to learn more about classical painting and sculpture, but he later decided to do his bachelor's degree in 3D and animation, before flying to Vancouver to study game art and design at Vanarts. Now he's in Montreal—the land of beer, poutine, and donuts.

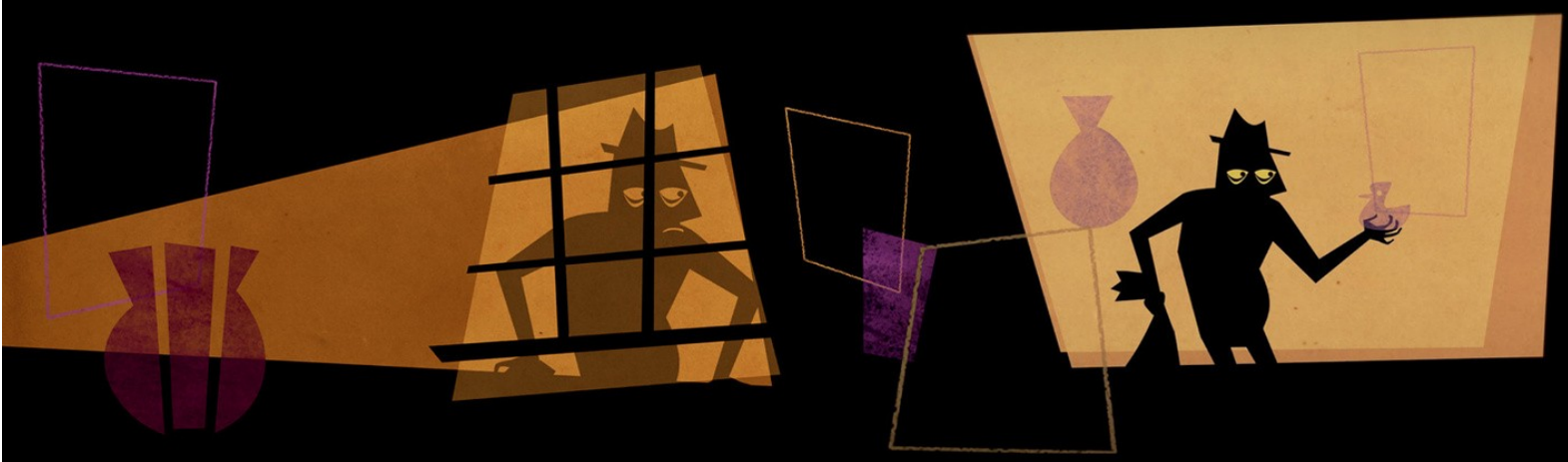
Pierre-Henri "PH" Paitre, Environment Artist | PH is a French 3D artist who came to Compulsion Games from the cinema and television industries in Paris, where he worked as a freelance motion designer. He's been a gamer since his fingers could hold a Gameboy, so the career shift to game art was really exciting for him, "and it still is," he says. Working with a bunch of passionate people on a crazy project like *We Happy Few* makes him feel like a lucky man.

Carylitz Tamez, Environment and Character Artist | Growing up in Monterrey, Mexico, Carylitz spent most of her time exploring photography and music, and watching a lot of underground films. She earned a degree in Animation and Visual Effects, thinking she'd work in film, but in the process she fell in love with video games, so she took an intensive one-year course in video game art in Vancouver. Three months after graduation, she was hired by Compulsion Games. She says, "I'm probably the luckiest Mexican in Montreal. Life has just been great since I got here."

Marc-André Voyer, Environment Artist | Marc-André came all the way from the land of the lobsters (a.k.a. New-Brunswick) to study art in Montreal before coming to Compulsion Games as an Environment Artist. He likes anime, dad jokes, EDM, science fiction, practical DIY stuff, and playing with the latest tech gadgets.

Roving Artists | As a small studio, Compulsion Games sometimes needs an assist from talented contractors. The game wouldn't be the same without them (literally—characters might not have arms or something)! Special thanks to all the artists who have contributed their amazing work: Duncan Kay, Stephanie Landry, Warren Marshall, Taber Noble, Sylvia Rack, Shawn Wiederhoeft, and Deven Winters.

And, of course, the rest of the incredible Compulsion Games team.



TELEPHONE

Key frame artwork by Sarah Hamilton, storyboards by Clara Pougeard

The Village

Whitney Clayton

From the very beginning, we knew we wanted the game to be set in an alternate history, dystopian setting. An alternate history (where a single event changes the course of history) gives us the freedom to create a unique and original universe, while grounding that world and giving it depth. We could push visual ideas to extremes without being handcuffed to real history. We chose exaggerated shapes, to give the architecture personality and style, but combined that with realistic, historically accurate materials to give the world a sense of tangibility and texture.

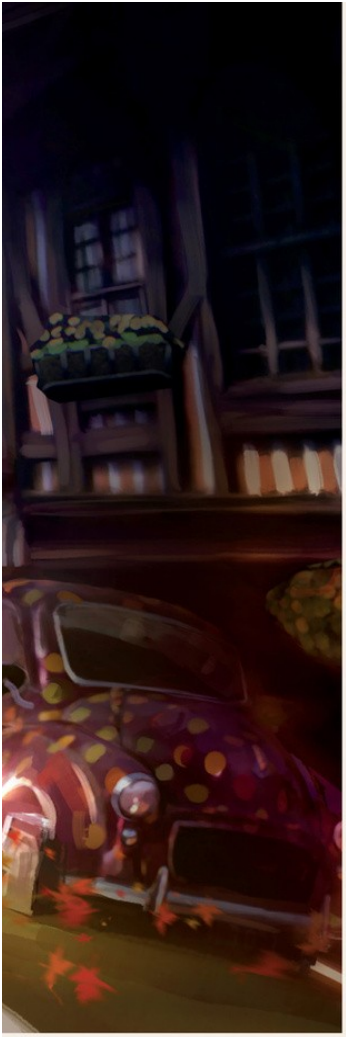
Wellington Wells is a dystopia, but the Wellies have done this to themselves. They aren't necessarily oppressed by Big Brother—they're repressed by their own false happiness. Their denial of unpleasant facts is what's causing society to crumble. Wellies think they're in a utopia—at least, they do when they're taking their government-provided drug, Joy.

The image above was the first concept we made for the game. The left side is the what we call "The Village"—the area where our society thrives. The historic Tudor buildings are covered in cheery stripes, inspirational posters, and futuristic technology. The right side shows the "Garden District", which has been neglected and therefore preserves the troubling history that The Village is trying so hard to forget.

PLAY WI
JACK!
IT IS ALL FUN AND
AT FOUR EVERY

YOU
LOOK

All art on this spread by Whitney Clayton



Arthur Hastings

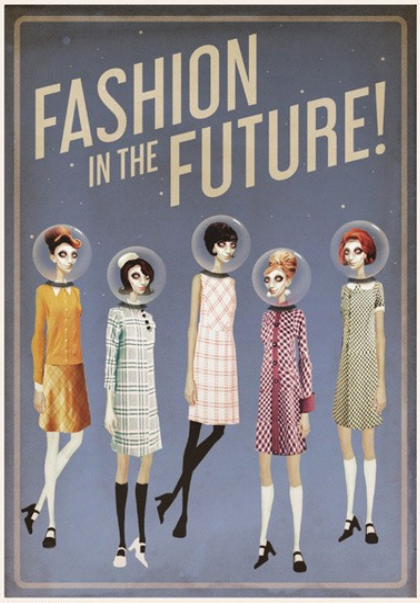
We wanted the main character to be "normal," perhaps even an anti-hero. What better English archetype than the polite, awkward, paper-pushing everyman? Arthur is inspired by stop-motion characters, with long limbs, exaggerated features, and tactile materials. To give him a bookish look, we added crimped hair and glasses. It was important that he be non-traditionally attractive, even slightly goofy.

Arthur is always presentably dressed, but never stands out. When the game begins, he is a bureaucrat, obedient to authority. He works as an archivist who redacts upsetting articles from past newspapers. But Arthur's past has its own secrets. Confronted with one, he decides to go off his Joy in order to remember it.

Citizens of Wellington Wells

Whitney Clayton

Models by Tito Belgrave, background and lighting by Emmanuel Lauzon



Sarah Hamilton

Wellies and Wellettes

The upstanding citizens of Wellington Wells appear happy and stylish, with outfits inspired by '60s fashion icons such as Mary Quant and Pierre Cardin. The women's clothing designs have repeating, simplistic, modern patterns that reject the past. For the men's clothes, we decided on a more traditional '60s British look, to keep us grounded in the time and place. We gave the men a stylish edge, however, through use of details like Pork Pie hats, turtlenecks, and mod glasses.

Models by Tito Belgrave, render by Nicole Dorosh and paintover by Kelly Romeo

Wellie

The first iteration of a Wellie face. The male Wellies and female Wellettes each have just one face, so our challenge was to make that face look iconic, dapper, and expressive, while still generic enough not to draw attention to their repetition in game. We designed Wellies to appear lanky, friendly, and slightly boyish, with their crimpy hair and large ears.

Wellette

Wellettes are all stylish but still generic, as if you mixed fashion models such as Twiggy and Jean Shrimpton with Miss Moneypenny from the '60s *James Bond* movies. They sport futuristic mod dresses, beehives, bobs, shags, cat-eye makeup, and trendy, light-pink lipstick. The simple shapes and bright colours on their designer dresses would make a bold statement if not for the fact that everyone else is wearing the same thing.

All art on this spread by Whitney Clayton

Whitney Clayton

Whitney Clayton

Sarah Hamilton

Criers

We needed a special "alarm" NPC, drawing a crowd whenever a Downer is spotted. So we created the Crier—an archetypical British old lady, fond of tea and snooping. We had hoped that each Crier could push a grocery cart that you could hear squeaking from a distance, but this proved to be technically awkward. We gave her a dotty cardigan, floral dress, straw hat, and a squishy, buck toothed face. Her glasses make her look slightly cross eyed.

Whitney Clayton

Whitney Clayton

Sarah Hamilton

Bobbies

The Bobbies are the enforcers, the muscle—taller and stronger than your average Wellie. We designed their grinning masks so they look like they'll head off to the pub after their shift, chumming it up with their mates. They all seem to have Cockney accents and are always "endeavoring to ameliorate their vocabulary."

Early Character Exploration

All art on this spread by Whitney Clayton

Whitney Clayton

Concepts of The Village

Whitney Clayton

Sarah Hamilton

Sarah Hamilton

We wanted The Village to feel quintessentially English, with quaint Tudor half-timber houses refurbished with modern signage, paint, and bunting.

Above:
"The Statue of Happiness," commissioned to keep everyone upbeat.

Village Architecture

All art on this page by Whitney Clayton

Our world is procedurally generated. Making each house interactive would have been too time consuming, and would have slowed down the player's computer too much. So we made a small number of buildings the player can enter, and then filled the gaps with non-interactable ones. We needed these filler buildings to look good, but not be so distinctive that players would notice that they repeat. Software controls how these individual "tiles" are laid out, but our artists create those tiles.

Whitney Clayton

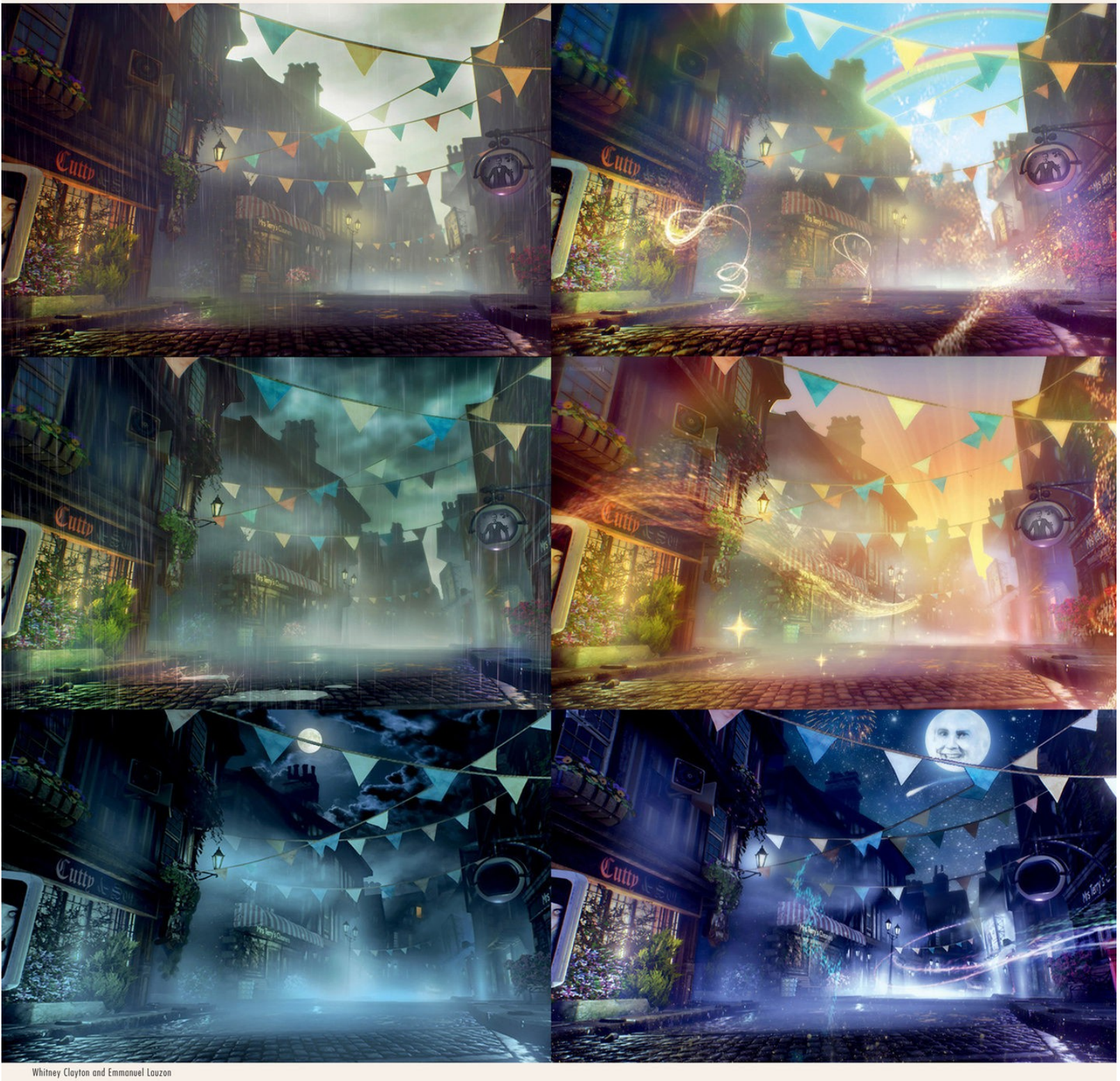
Sarah Hamilton

Whitney Clayton

Wellies would rather take Joy and decorate than fix their rotting architecture (too depressing!), so they've painted jaunty stripes over the historic buildings, and it wouldn't be England without bunting, awnings, and flower pots. Anything to make the place happy! Wellies don't like to think of buildings being abandoned, so they've painted the boarded-up, non-interactive buildings to look like the residents have merely "gone for tea."

Whitney Clayton

Joy Lighting



Whitney Clayton and Emmanuel Lauzon

The exterior lighting of the game world changes according to the time of day, weather, and which drugs you might be taking. Normal lighting depicts drizzly, grey England. On Joy, the world perks up as we enhance saturation and fringe effects. At first, that wasn't obvious enough to sell the feeling, so after some experimentation, Environment Artist Emmanuel Lauzon added bright, colorful stripes to buildings, turned the color of the sidewalks to purple, and made plants pink.

On Joy

Off Joy

Crash
Lighting by Emmanuel Lauzon

Joy Propaganda

Duncan Key

Sarah Hamilton

Sarah Hamilton

Sarah Hamilton

Sarah Hamilton

Sarah Hamilton

Sarah Hamilton

All art on this page by Whitney Clayton

The game uses posters and signage to give you clues about the world, to push the atmosphere, and to drive home the lore. Just by looking around, you can see what Wellies value: happiness, conformity, technology, and enthusiastic plans for the future. Vintage advertisements gave us inspiration—everything from photos to hand-drawn graphics.

Jack Worthing, "The Voice of Wellington Wells"

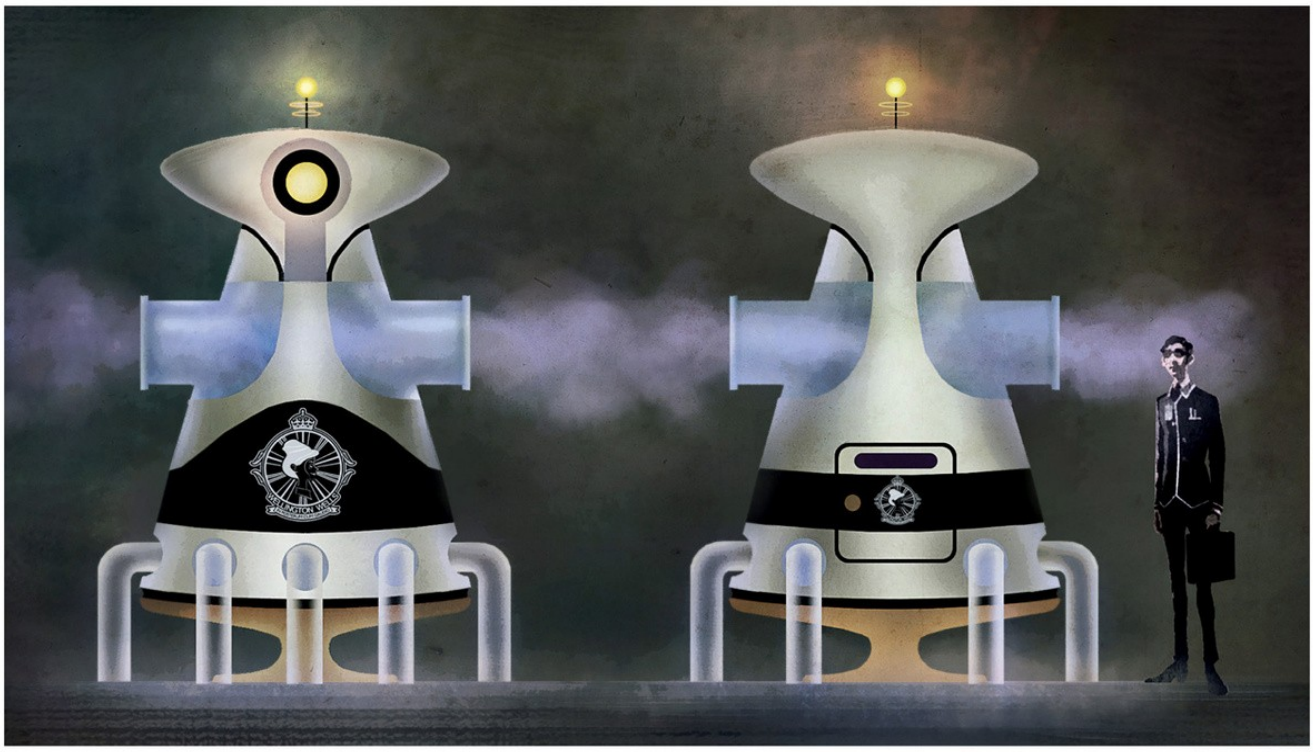
All art on this spread by Whitney Clayton

The "face" of the regime, Uncle Jack is a constant, upbeat presence—the love child of BBC announcers and game show hosts. Everyone looks up to him for advice, entertainment, motivation, and comfort.

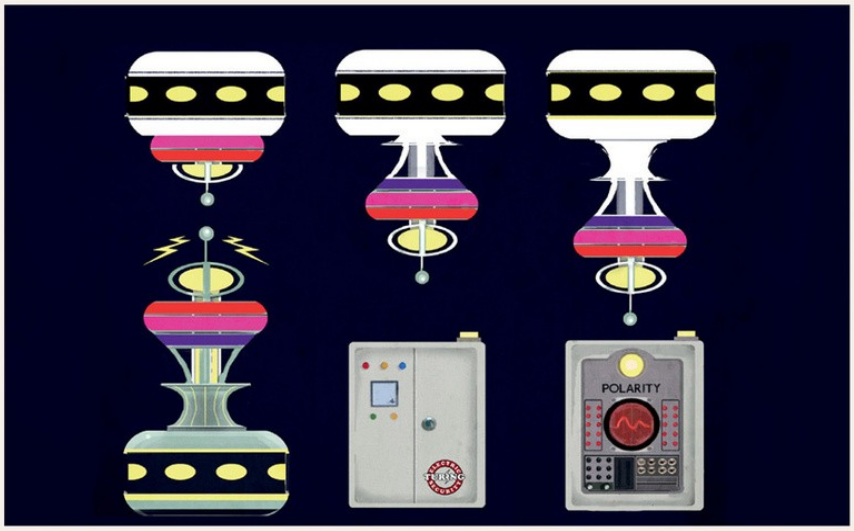
We filmed a live actor (Julian Casey), then projected the footage onto television screens in the game. We added film grain and made his shows black-and-white, to keep him from clashing with the animated world. Of course, in the early '60s, all British television was in black-and-white.

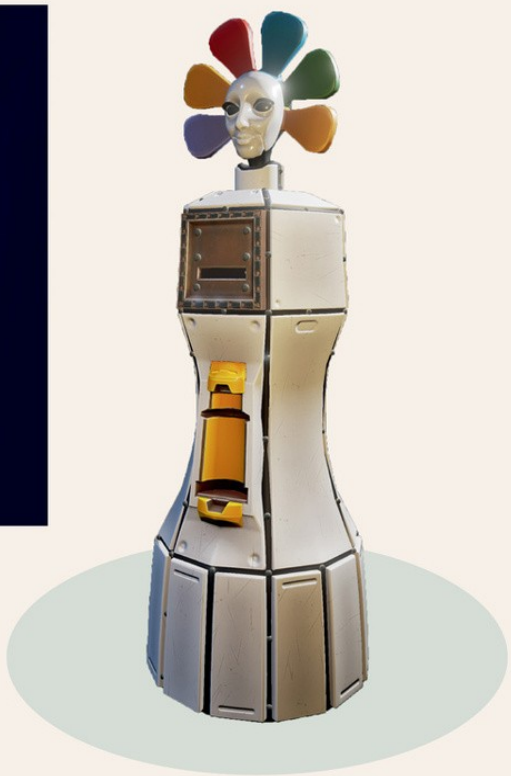
Julian Casey was the perfect fit; he manages to project charm and benevolence, yet convey a sinister smarminess underneath. We hired a film art director (Ian Langohr) to work with us to find the props and costumes and to build the backdrops.

’60s Futurism



All art on this spread by Whitney Clayton, model by Warren Marshall





1960s Britain had its own style of science fiction, in shows like *The Prisoner*, *The Avengers*, and of course *Doctor Who*. We were excited to give Wellington Wells a Retro-Futurism all its own. Wellies are running out of resources, but spend them on over-engineered, sleek, plastic gadgets that are almost useless. The top right image is a Cheery Chap, a robot that exists to give out compliments.

Sarah Hamilton and Guillaume Mardaga

"Joy Booth" model by Tabor Noble

"Headmistress Robot" by Carylitz Tamez

Technology in Wellington Wells is designed to ensure that you're happy. Sometimes the tech is friendly, like the Mood Booths—classic English red phone booths converted into Joy dispensers. Other inventions are more menacing: the Peepers, for instance, were inspired by the ominous "Rover" from the *The Prisoner*. The designs are intentionally silly and kitschy, as if they come from a BBC set with a limited budget. One of the key rules we made when conceptualizing the technology was that its actions could not be too magical or sophisticated. It had to feel like something that could have been invented in the '60s.

Parks and Statues

Carylitz Tamez

Emmanuel Lauzon and Carylitz Tamez

Carylitz Tamez

Whitney Clayton

Wellies love their parks, whether for cloud watching or playing on the mechanical kiddie scooter ride. The hand-crafted Village parks were one of the few exteriors that the art team could control, so we pushed the sparkly, happy, 1960s atmosphere.

Village Signage

One side effect of Joy is that Wellies have trouble remembering things, so signage is very important to them. Municipal reminders keep them doing just what they should be doing!

All art on this spread by Sarah Hamilton

Our artists worked closely with our writers to design all the propaganda and advertisements. 2D artist Sarah Hamilton had to absorb the palettes, compositions, fonts, and shapes of the period to recreate signage that felt authentic.

Interiors

Level art by Marc-André Voyer, characters by Tito Belgrave, character pose by Jean-Richard Beaudry

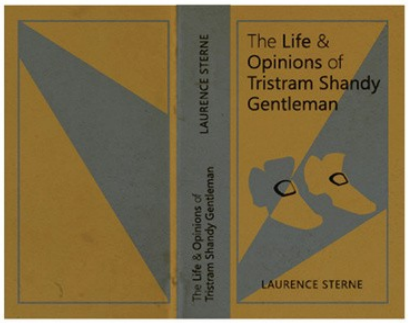
Marc-André Voyer

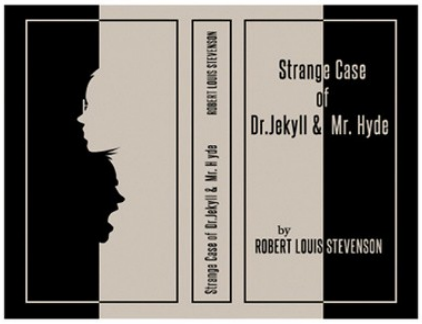
Whitney Clayton

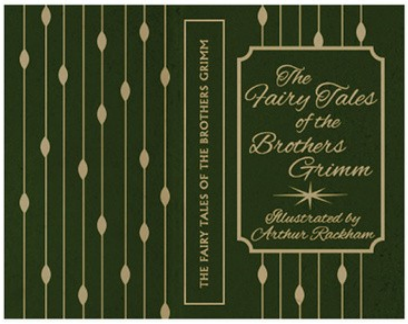
Sarah Hamilton

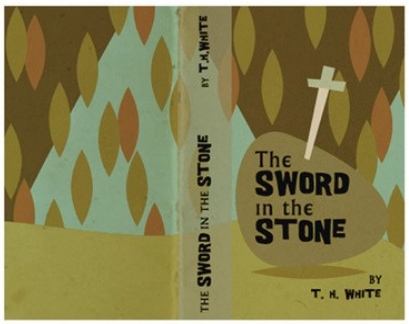
Although we experimented with procedurally generated interiors, we ran into technical complications, so we decided to hand craft all the interiors. This meant the artists and designers had complete control. We went with a look that was heavily inspired by the Mid-Century Modern style, with bright colours and sleek, simple designs. We used geometric patterns in '60s palettes of orange, olive greens, and browns, along with wooden accents like faux wood paneling and slick wooden upholstery frames. This look symbolizes the Wellies' sensibilities: forward thinking, stylish, and simplistic. The interiors also reflect the 1960s rejection of the old. Wellies plastered and wallpapered over their old lives, but if you look in their closets you'll find vestiges of the old wallpaper and cast-off antiques. Sarah Hamilton designed the wallpaper to be simple and pared down, referring to a classic Mid-Century design. Wellies have replaced traditional paintings with modern art.

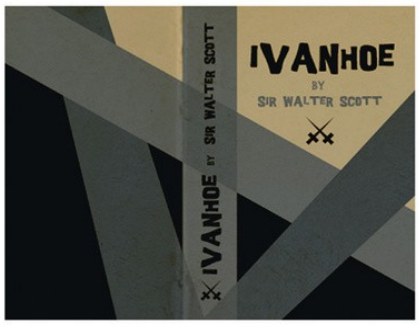
Character models by Tito Belgrave, level art by Marc-André Voyer, pose by Jean-Richard Beaudry

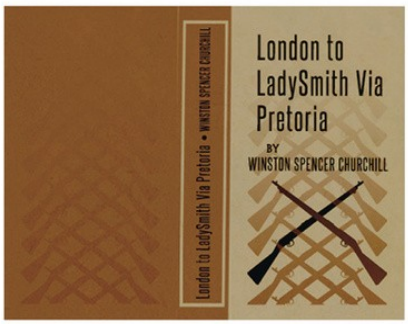












Sarah Hamilton

Sarah Hamilton

Marc-André Voyer

The Church of Simon Says

Whitney Clayton

Sarah Hamilton

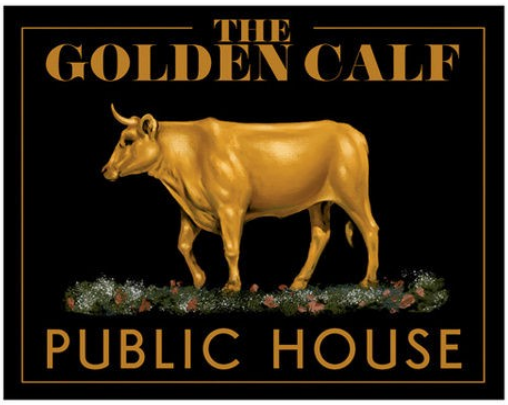
Sarah Hamilton

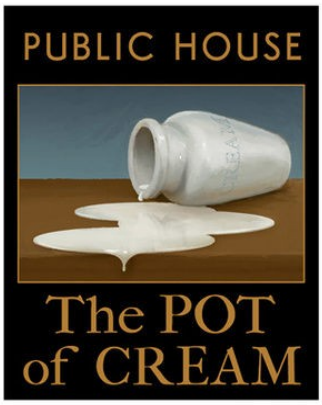
The citizens of Wellington Wells vaguely remember that they've done something terrible. But their "original sin" is that they refuse to remember it, let alone repent. But they still long for commandments and punishment, so they've turned The Village church into a venue for Simon Says, where losers are zapped into catatonia.

The Pub

Marc-André Voyer

No English town would be complete without a traditional pub, with Victorian paneling and handsome leather upholstery. The signs and posters reflect traditional pub signs, but the signs for "real ale" suggest that Wellies may have been making do with substitutes.

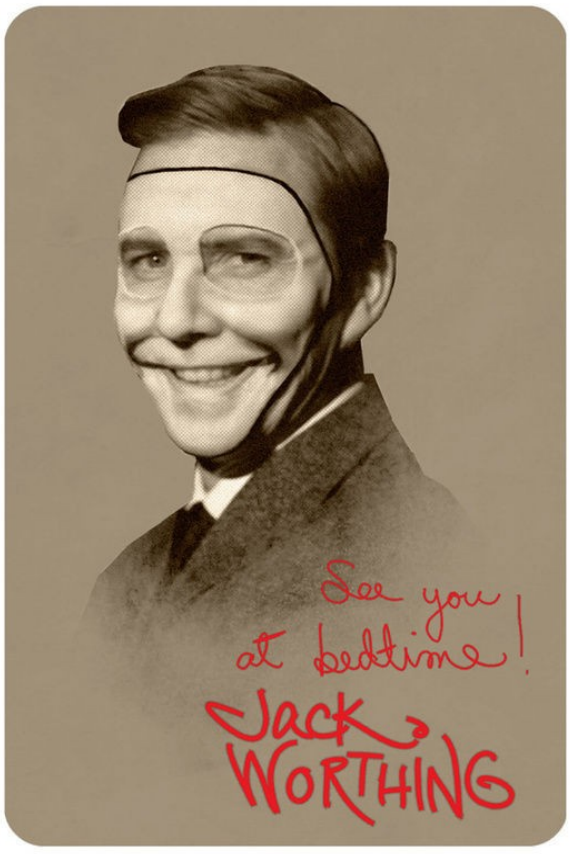




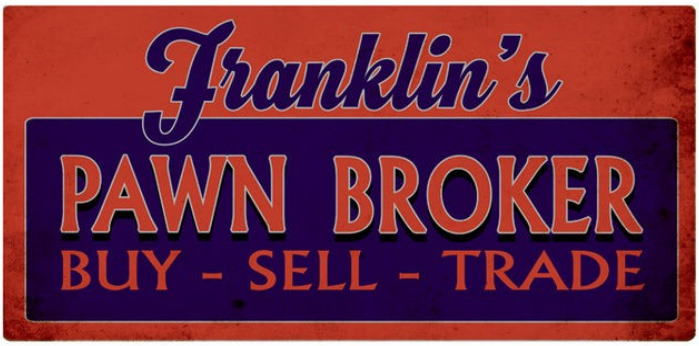
Sarah Hamilton

Odds and Ends

Taber Noble



Sarah Hamilton



The economy of Wellington Wells has broken down. Fortunately, it's perfectly fine to trade in your old cast-offs. One of the first establishments we designed, Lionel Castershire's Odds and Ends Shop, is in a traditional Tudor half-timber building, but we chose colours and fonts for his signage that felt more modern and slightly cheap.

Butcher Shop

Marc-André Voyer

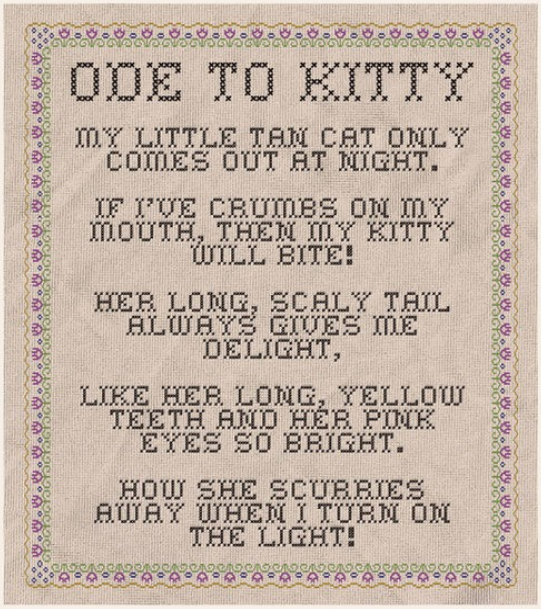
Sarah Hamilton

The Butcher Shop reflects the resource shortage in Wellington Wells. The butcher, Reg Cutty, is happy to buy your old fat; in return he sells "V-Meat," which no one seems to know the provenance of. Merchants are all jolly townies, with mustaches, boating hats, and thick West Country accents.

Thomasina House

Character models by Tito Belgrave, level art by Emmanuel Lauzon

Sarah Hamilton



Sarah Hamilton

The Criers who live in the Thomasina House are hoarders obsessed with cats, gossip, and tea. But the "cats" in their needlepoint and diaries are suspiciously non-catlike. Their house is full of bric-a-brac, old newspapers, and stuffy floral wallpaper.

Chemist Shoppe

Character model by Tito Belgrave, level art by Marc-André Voyer and Warren Marshall

Sarah Hamilton

Stewart Adams's chemist's shop is sleek and futuristic, with yummy adverts for Joy.

Sally Boyle

Whitney Clayton

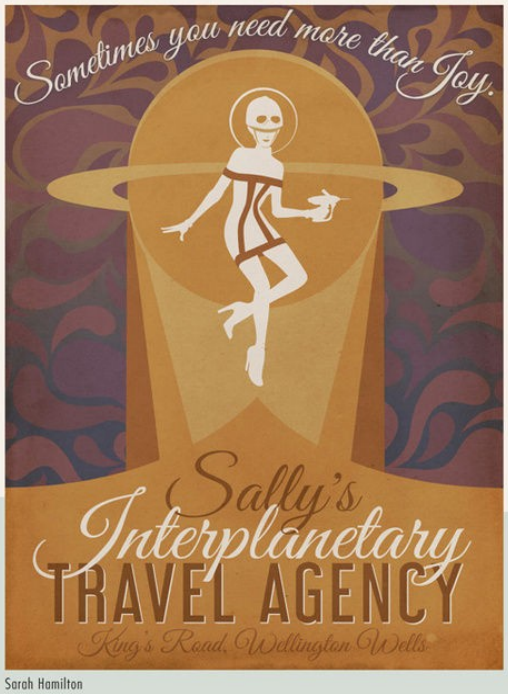
Sarah Hamilton

Sarah Hamilton

While Arthur is an everyman, Sally Boyle is mod and glamorous, channeling Emma Peel, Twiggy, and Edie Sedgwick. Sally never believed her mother's advice that clever girls end up lonely. She's charted her own course in life—as both an experimental chemist and The Village's most popular socialite. Her design is slick and mod, with bold graphic shapes. Her dress is made of modern materials like vinyl, and her goggles functions both as a stylish accessory and chemical eye protection.

Whitney Clayton

Sarah Hamilton



Sarah Hamilton

Sally's pad is the height of futuristic mod, pushed to an unsettling degree. She throws exclusive parties here, so it's hidden away, in the back of a rundown building.

Bottom Left:
Sally on the cover of the local fashion magazine *So Mod*.

Bottom Right:
Sally's advertisement for her "Interplanetary Travel Agency."

Sally's House

Sarah Hamilton

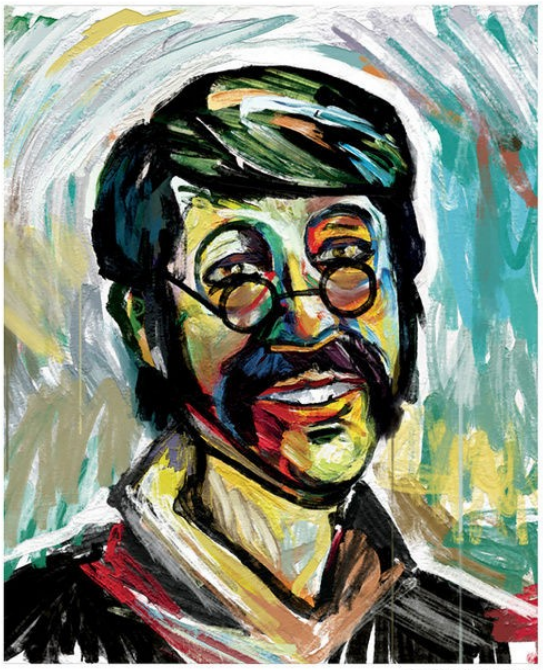
Whitney Clayton

All art on page by Sarah Hamilton

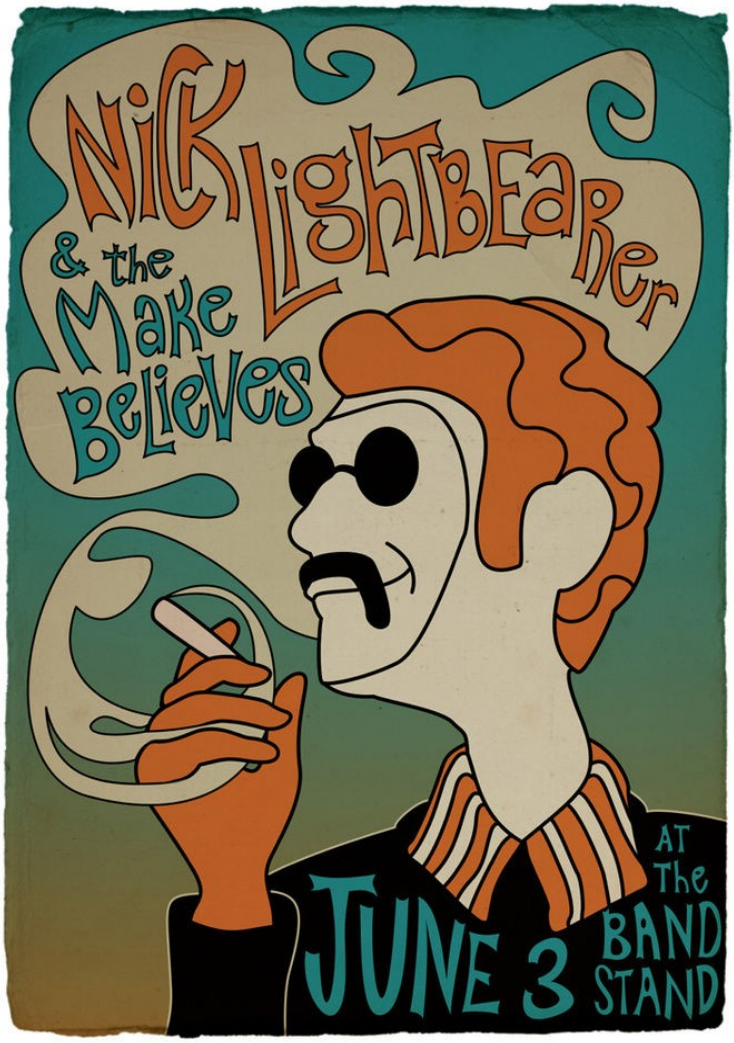
Sally's house, and even the name of her business—Sally's Interplanetary Travel Agency—reflect her lifelong dream of space travel. As teens, she and Arthur imagined flying away on a rocket ship together. At some level, Sally has always been interested in escape.

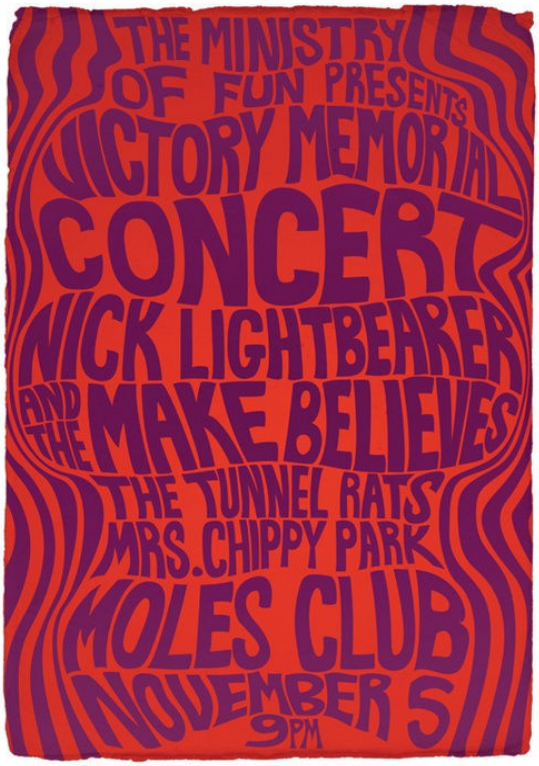
Whitney Clayton

Cris Delara



"Inspired" by John Bratby





"The Village Pop Star"

All art on this spread by Sarah Hamilton

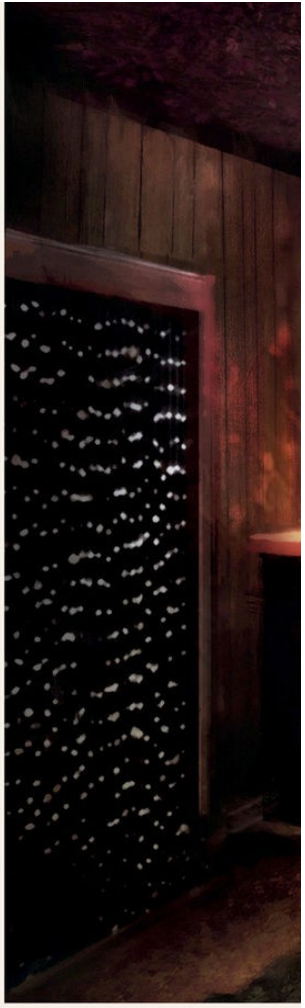
Nick Lightbearer's Groovy Pad

Whitney Clayton

Whitney Clayton

Carylitz Tamez

What would swinging '60s England be without its own iconic pop star? Nick Lightbearer is the mod heartthrob of Wellington Wells, with his ruffled suit, groupies, and groovy pad. The inspiration for Nick comes from dandyish British rockers like Mick Jagger. Austin Powers only wishes he could be as cool as Nick! Nick Lightbearer and The Make Believes are top-of-the-charts in Wellington Wells with their upbeat songs about being happy. Posters for their shows are inspired by psychedelic rock posters of the 1960s.

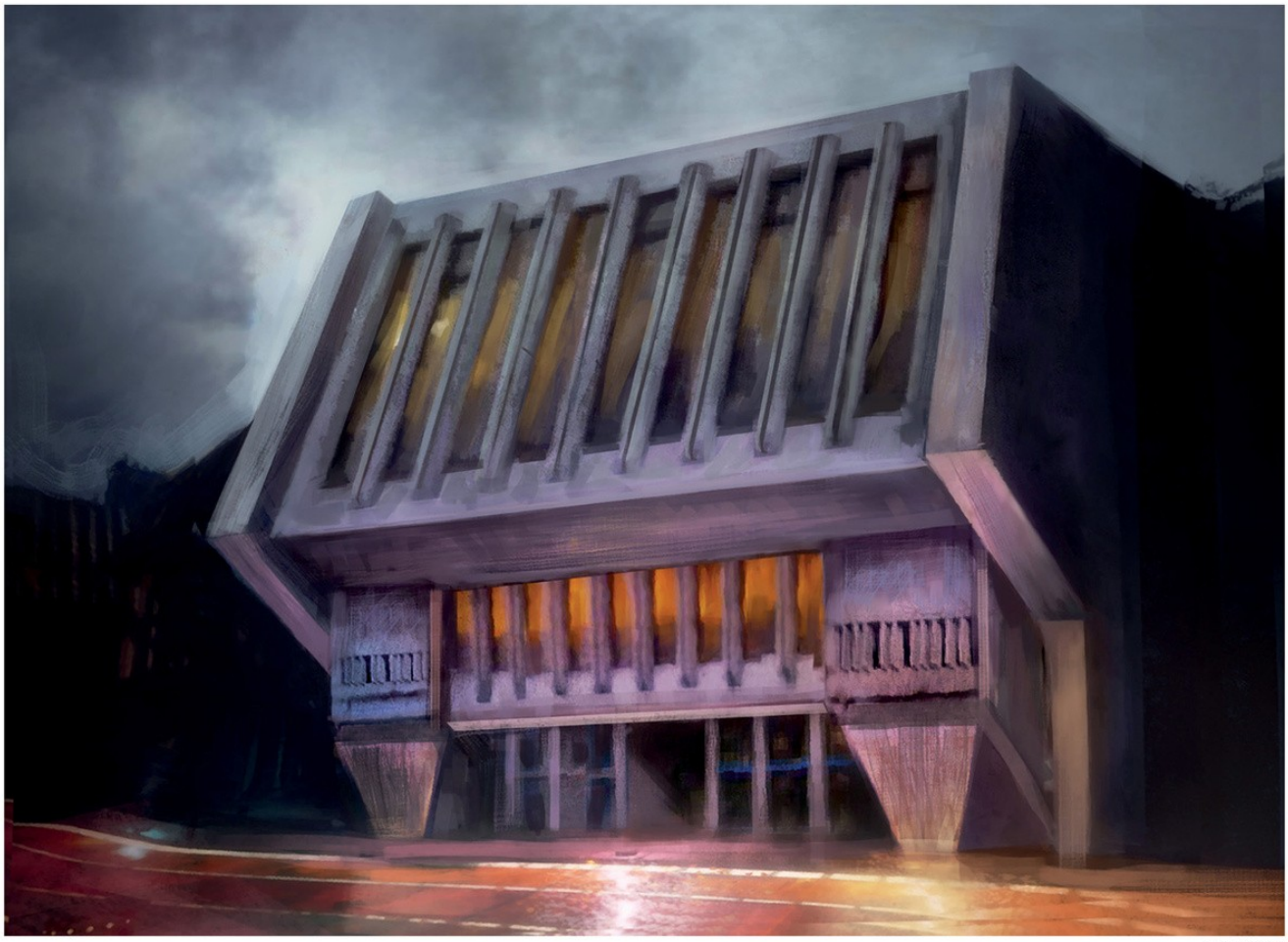


Whitney Clayton

Carylitz Tamez

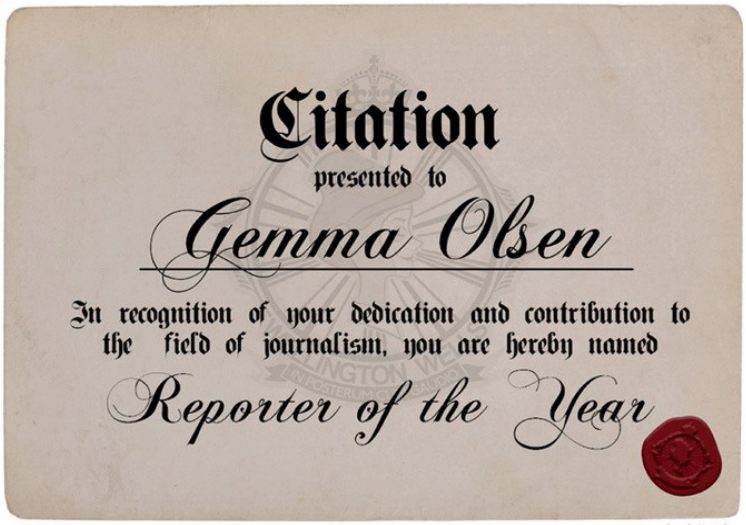
All art on this page by Emmanuel Lauzon

"The 'O' Courant" Newspaper Office



Whitney Clayton

Sarah Hamilton



Sarah Hamilton

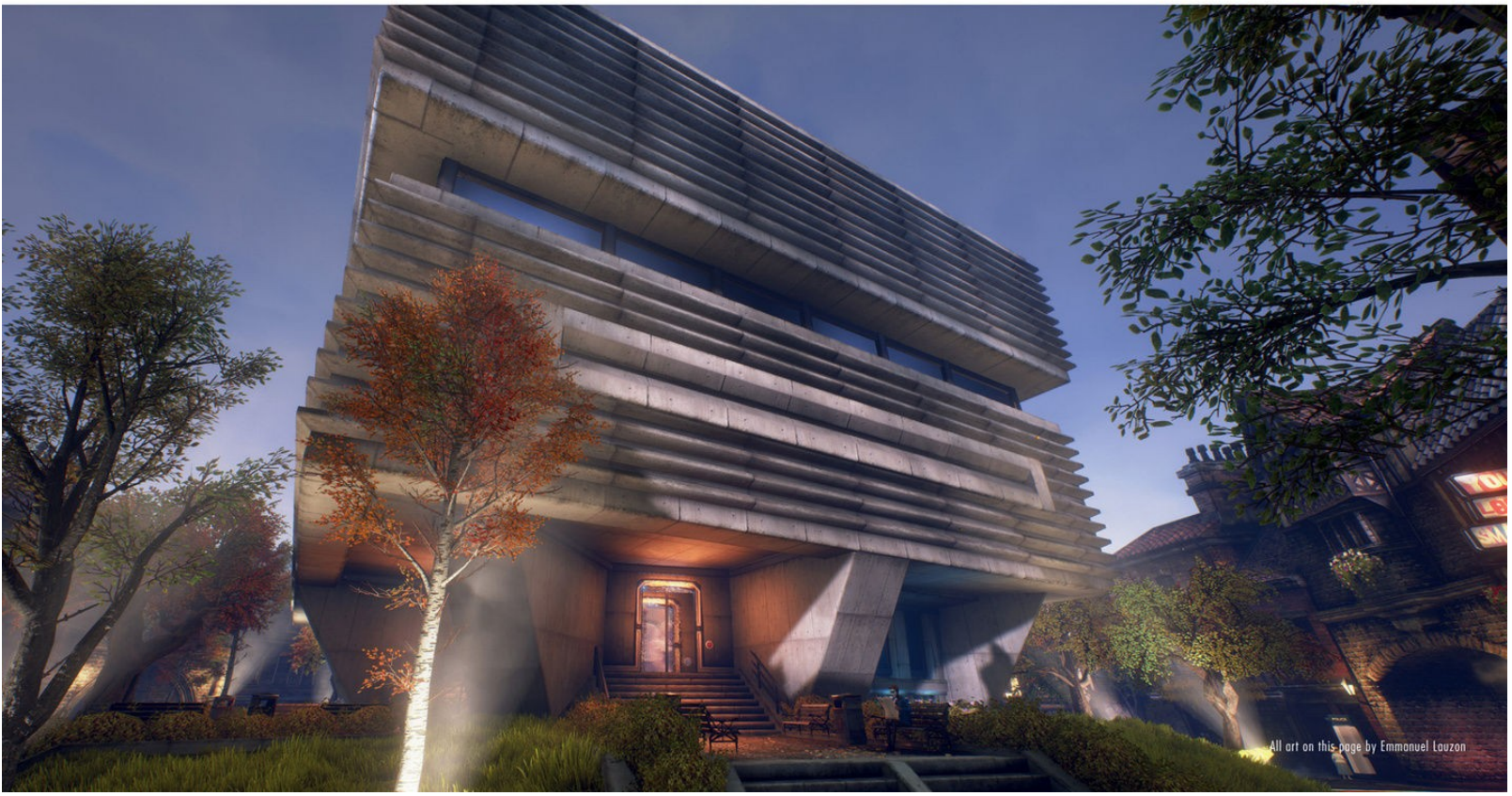
"The 'O' Courant" newspaper is a major source of lies in Wellington Wells. The building's exterior is chunky, jagged cement resembling a bloated spaceship, but the interior is a drab, bureaucratic mix of rusts, olives, and browns. The carpet has coffee stains no one has bothered to clean.

Police Headquarters

Whitney Clayton

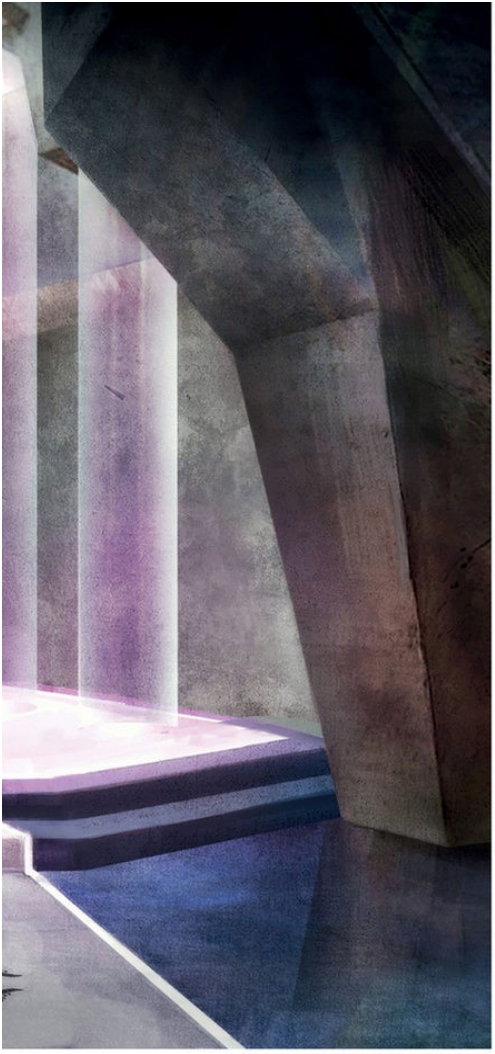
We wanted the Police Headquarters to feel Orwellian, imposing, and intimidating. The top-heaviness of the building is subliminally threatening, looking as if it could crush you at any moment. The pointed front was designed to look aggressive. Brutalist buildings are often constructed of raw concrete and are associated with government and authoritarianism. The fun thing about designing Brutalist buildings is that they're so sculptural, often made up of large, abstract, and expressive shapes.

Whitney Clayton



All art on this page by Emmanuel Lauzon

All art on this spread by Whitney Clayton



The Bobbies need to get around The Village quickly, so the Design team invented "Bobby Poppers"—kiosks that pop Bobbies out onto the street in a puff of pink smoke. Players learn that Bobbies zip around underground inside a sleek pneumatic tube system; then, like the firemen in Truffaut's adaption of *Fahrenheit 451*, they slide up to street level via a metal pole.

The Jack-o-Bean Club

All art on this spread by Whitney Clayton

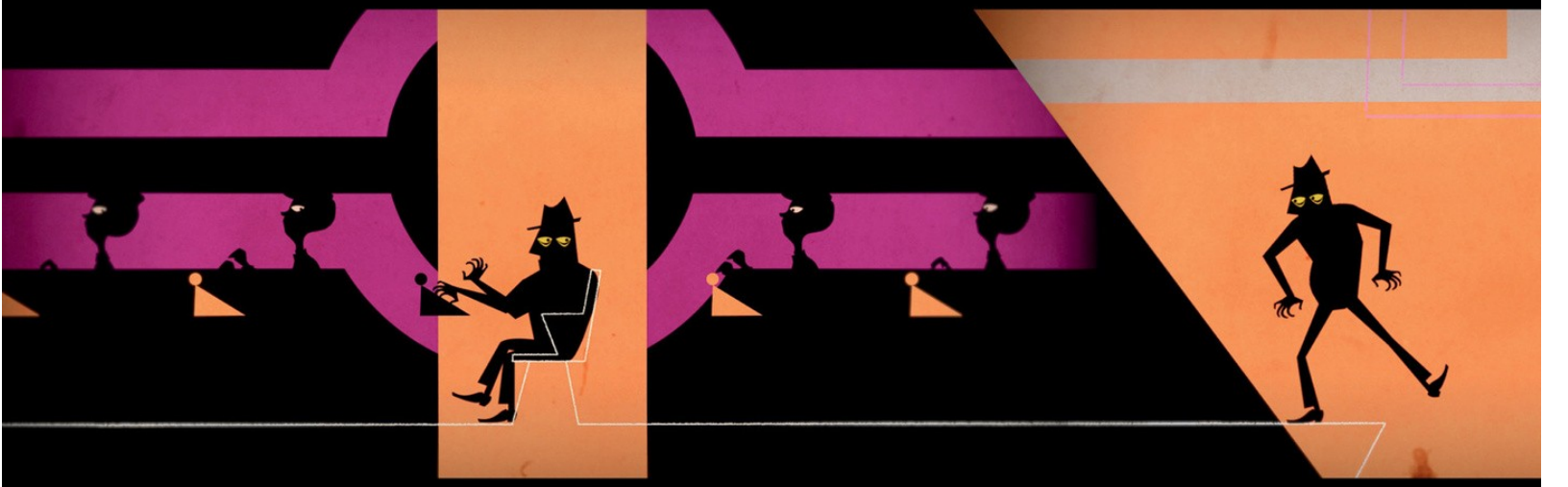
Everyone loves Uncle Jack, but his fan club, the "Jack-o-Bean Society," loves him more than anyone else. Naturally they have portraits of him as great English historical figures. Members of the club are more traditional than regular Wellies, so their building was inspired by a Jacobean manor house: sturdy, elegant, and aristocratic.

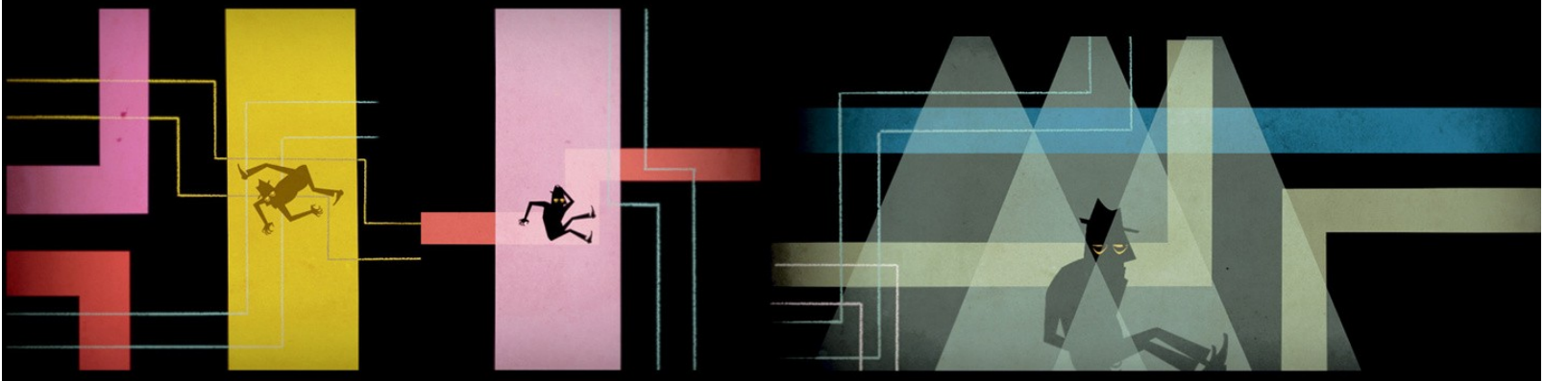
Victoria's House

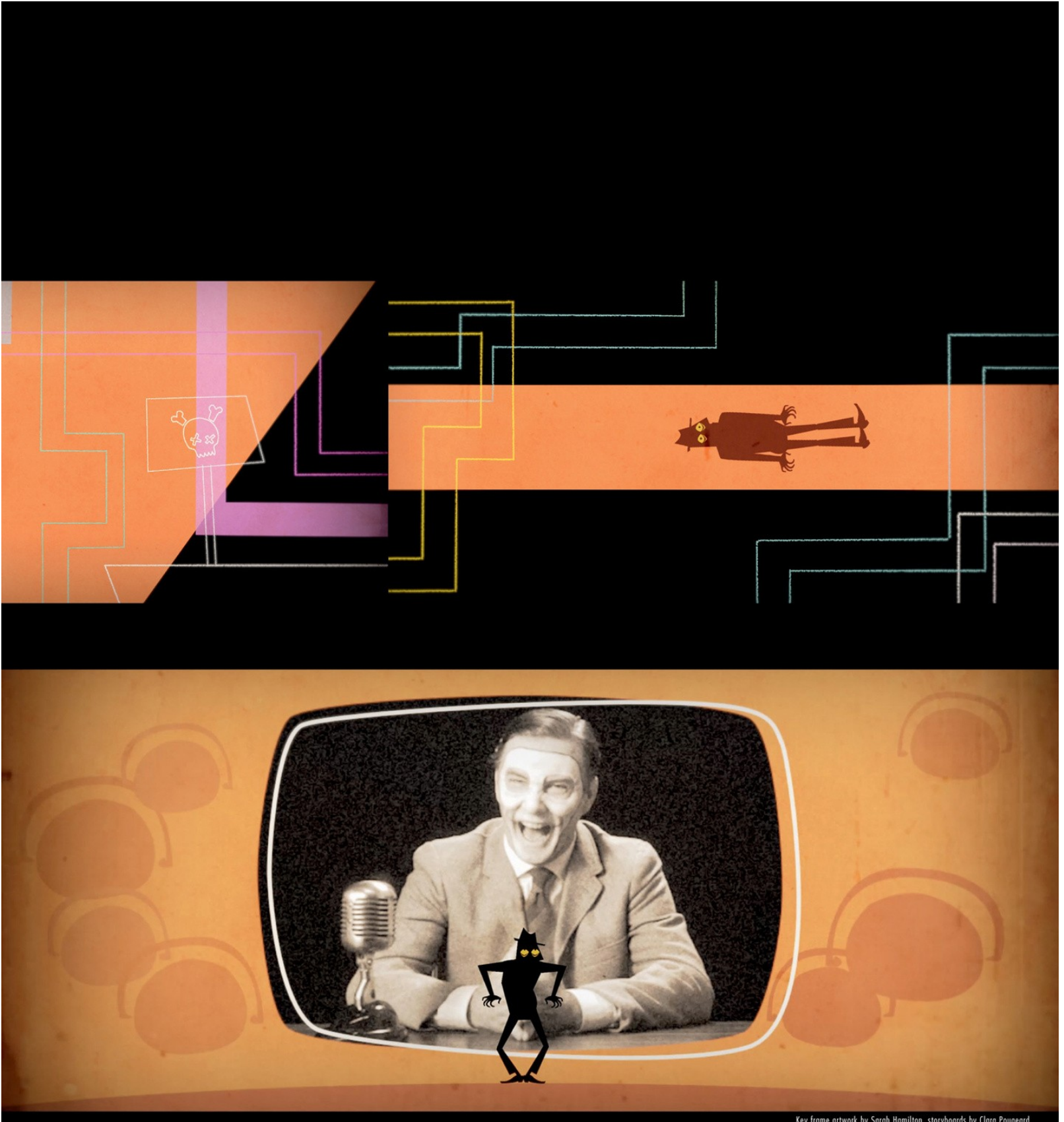
All art on this page by Whitney Clayton

Victoria's house is, naturally, Victorian. Although her mother was the daughter of an Indian maharajah, she is devoted to her father, General Sir Robert Byng. Like him, Victoria is a stickler for rules and duty. Posh and upper class, Victoria has an affinity for horses, and her tweed clothing and bowler hat come from a dressage uniform. Her house is elegant, and she has put effort into making her bedroom and bathroom lavish and feminine, while the public rooms are more smoky and aristocratic.

All art on this page by Marc-André Voyer







Key frame artwork by Sarah Hamilton, storyboards by Clara Pougeard

The Parade District

The Parade District is modeled on London's posh boulevards and large civic buildings. The architecture is a mix of Old Establishment Victorian and Georgian buildings, along with show-off Brutalist structures. It's home to the the most influential establishments: the Clayton Design Center, where Davy Hackney designs the latest fashions; the Department of Scientific and Industrial Research, where the latest technology is conceived; and the Broadcast Tower, home of the Wellington Wells Broadcast Corporation and the Executive Committee. Originally we thought The Parade District might be awash in sewage, with bureaucrats using rope bridges to travel between buildings. As the game evolved, we decided to keep The Parade District rich and posh, pushing the notion that this is where the power is.

The Circus
Lansdown Roa

The Mad
Haberdasher

Parade District Signage

Sarah Hamilton

The Parade District establishments are posh. Their signage is more elegant than The Village's, and it references upper-crust English activities like croquet.

Locations by the Compulsion Games Team

The Parade District Concepts

The Parade District was inspired by the London neighbourhoods of Chelsea, Regent Street, and Soho. It was designed to feel regal and imposing. Unlike The Village, which is full of colour, The Parade District consists of cold, stone, serious buildings whose accent colours are the red, white, and blue of the Union Jack, plus gold.

All art on this spread by Whitney Clayton

“Our Glorious Victory” Statue

Corylitz Tamez

Whitney Clayton

Carylitz Tamez

Whitney Clayton

Everywhere you look, The Parade District has British flags and memorials to "The Victory." That's what Wellies call the sudden, inexplicable German withdrawal in 1947 after four years of occupation. The statue of a bulldog (a quintessential symbol of England) defeating a German eagle reflects the Wellies' denial about losing the war.

The most difficult (and most important) aspect of creating this statue was giving it a sense of drama and movement.

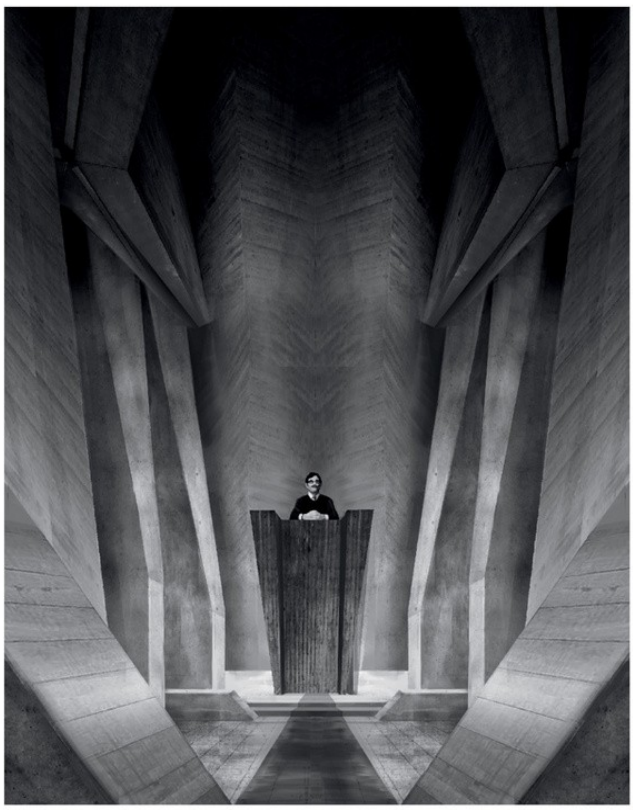
Character model by Tito Belgrave, poses by Jean-Richard Beaudry, level art by Emmanuel Lauzon

The Office

"The Department of Printing, Recycling, and Archives"

We wanted Arthur's office to epitomize bureaucracy. The Parade District workers dress more conservatively than Village Wellies. The coldly futuristic white walls are offset by the chaotic mess created by a broken bureaucratic system, with workers unable to even remember what they did ten minutes ago.

Office Life in The Parade District



Whitney Clayton

Whitney Clayton

Whitney Clayton

Whitney Clayton and Tito Belgrave

Many institutional structures of the 1960s, such as the BBC headquarters, were actually Art Deco buildings from a few decades earlier. The interior Parade District workspaces are sleek, white, and minimal, channeling their futuristic ideals. The space is broken up by black lines that draw your eye to the Wellington Wells crest and to mid-century accents like the large clock and brightly coloured filing cabinets.

WELLINGTON WELLS

REDACTOR
ACCEPT
REDACT
REDACTOR

Whitney Clayton

Character model by Tito Belgrave, level and lighting by Emmanuel Lauzon, pose by Jean-Richard Beaudry

Sarah Hamilton

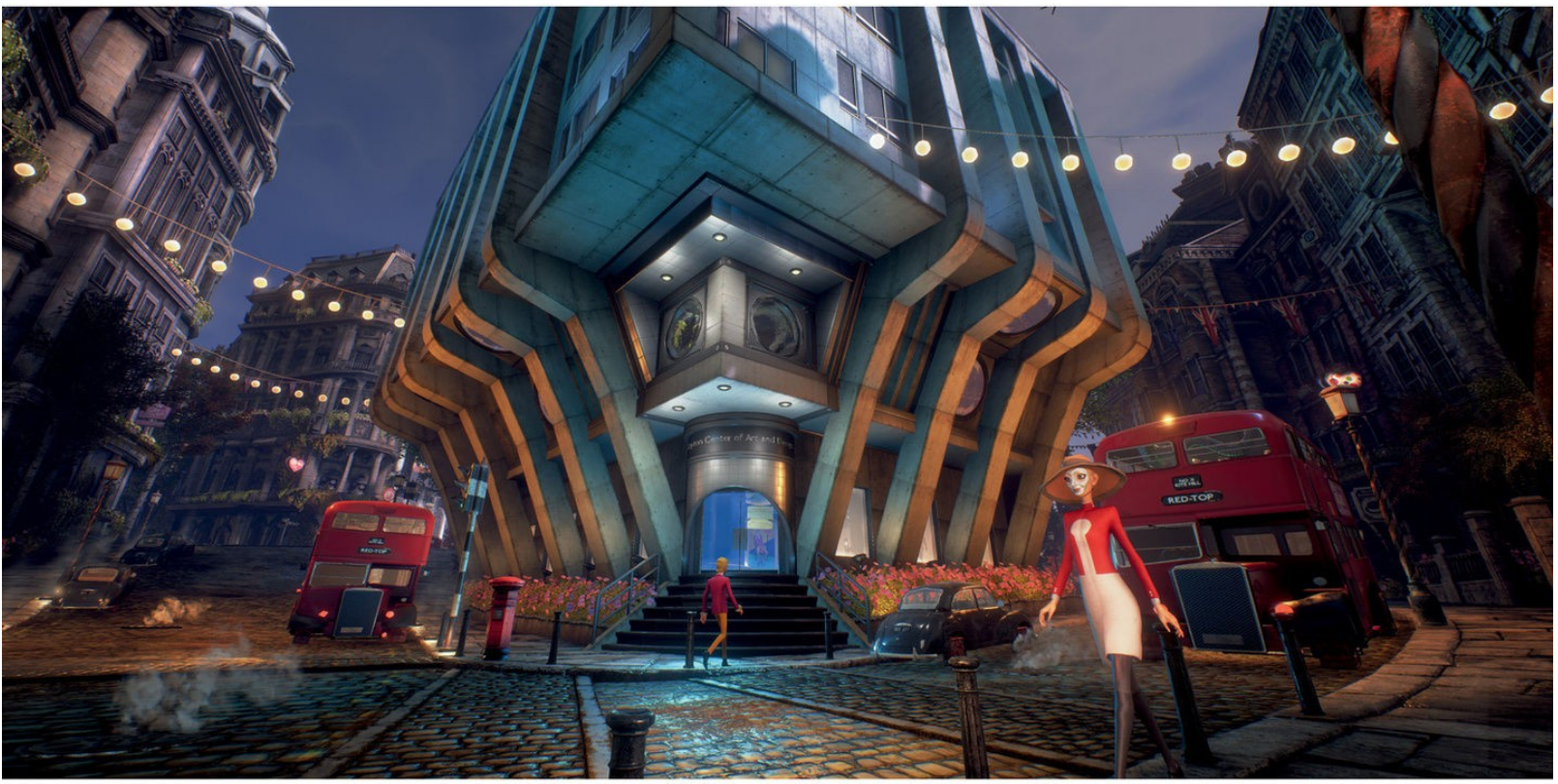
Whitney Clayton

Duncan Kay

Some concepts and signs for our introduction to Arthur's workplace at the Department of Printing, Recycling, and Archives. We get the impression that his colleagues are far more interested in festivities than in getting work done. Indeed, he attends a birthday party—with a piñata that turns out not to be a piñata at all.

Whitney Clayton

Clayton Design Center



Carylitz Tamez and Emmanuel Luazon

1964 TREND FORECAST

Style	In/Out
PINK	OUT! (unless it's Fuschia)
Fuschia	IN!
TWEED	IN! always a Classic
FLORALS	OUT
BLUE	IN! (unless it's teal)
TEAL	OUT OUT OUT
BUTTERCUP	OUT -Too Dowdy
LEMON	IN! So Chick!

1965 TREND FORECAST

Style	In/Out
STRIPES	IN! IN! IN!
FLORALS	OUT! Unless you're a Page or Curtains
RED	IN! for autumn
YELLOW	IN but only for those who can carry it off
TWEED	OUT w/ NEVER Coming Back!
ZIG-ZAGS	Too Soon to tell
CHECKERS	Fab. IN!
TAUPE	OUT! Kill me now

Whitney Clayton

The Design Center is the source of Wellington Wells's most mod designs. The heavy, cement exterior was loosely inspired by the former Whitney Museum building in New York. Our fashions were inspired by iconic '60s designers and artists: Warhol, Hockney, Quant, Cardin, and Antonioni's film *Blow-Up*. The Design Center's own creative guru, Davy Hackney, dictates what's "in" and what's "out" every season.

Whitney Clayton

Whitney Clayton and Sarah Hamilton

Carylitz Tamez

Department of Scientific and Industrial Research (DSIR)

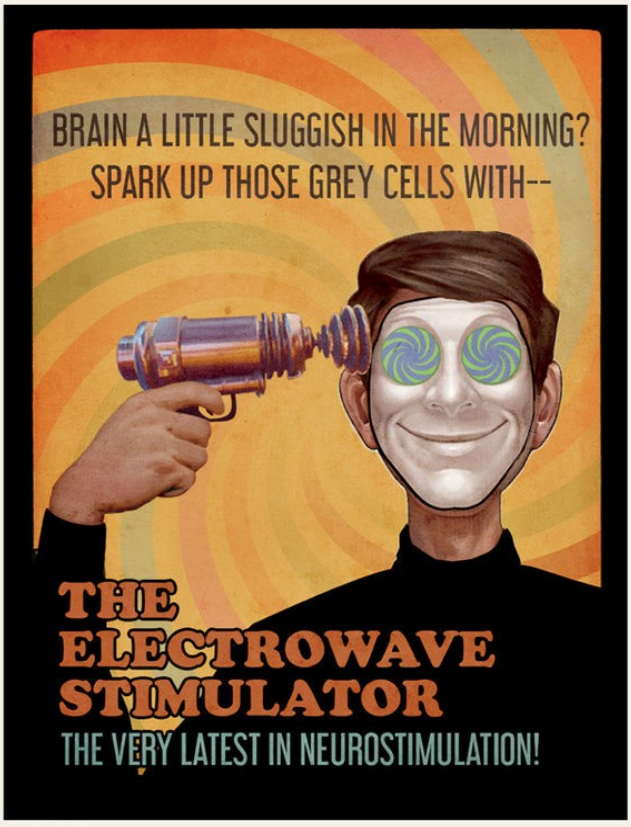
In the 1960s, real-life architects tore down historic buildings to create Brutalist "machines for living." The DSIR is thus in a Brutalist building where Wellies invent their Retro-Futuristic technology. This cold and impersonal building is all out of proportion to human scale. The high-tech future envisioned here is quite different from what you see in the warm, cozy historic buildings, or in the organic ruins of the Garden District.

Inside is a small museum displaying the Village's grandiose visions for future technology, including a telephone booth that allows you to play music—if you bring your own records to play on the provided gramophone. On the shop floor, researchers are developing a portable flamethrower for quickly cooking meals; a pneumatic cannon; a Peeper that waters lawns; and an Electro-Wave Stimulator that we are still not entirely sure the use of.

All art on this spread by Guillaume Mardaga

DSIR Signage

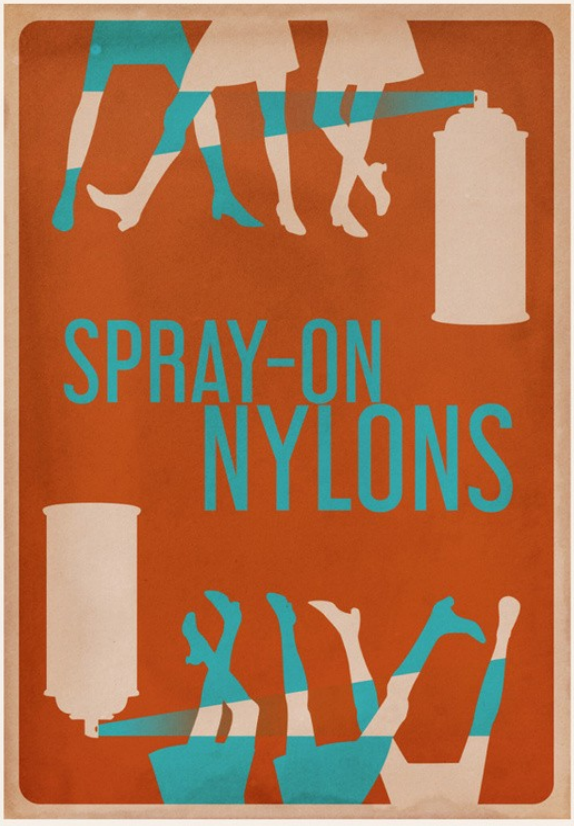
Whitney Clayton

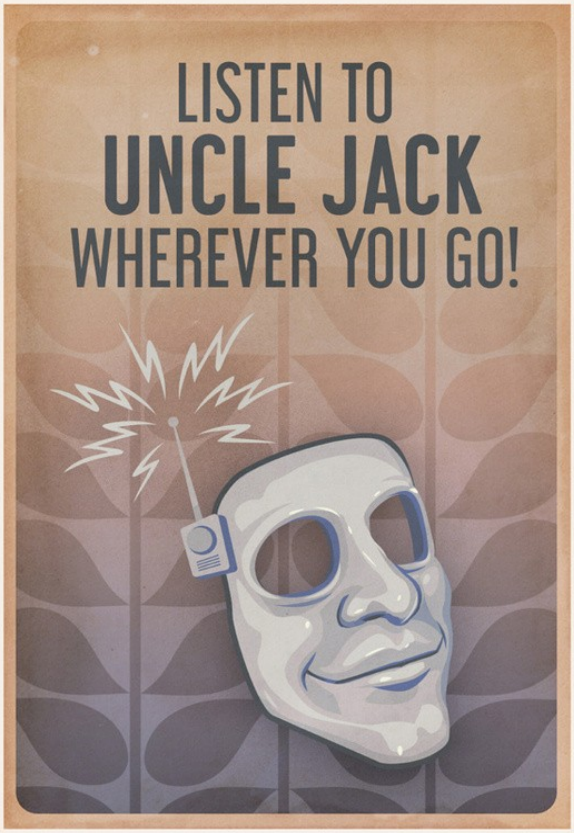


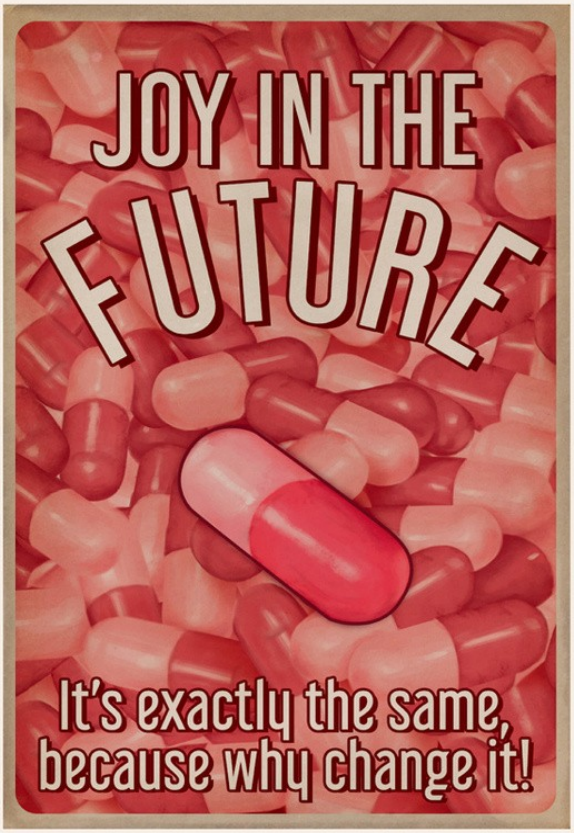
Sarah Hamilton

Whitney Clayton

Whitney Clayton





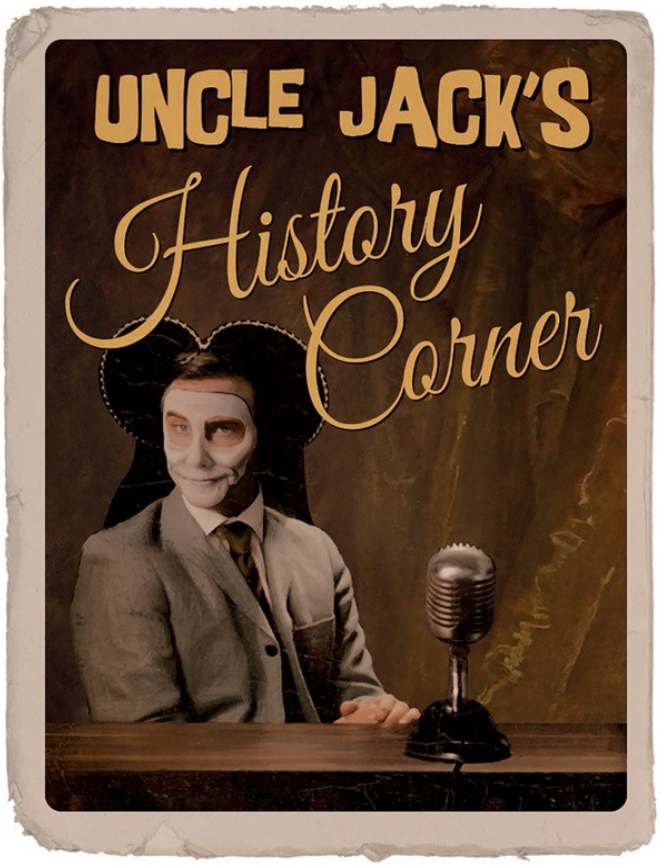


All art on this page by Sarah Hamilton

Wellington Wells Broadcasting Corporation

Whitney Clayton

The Wellington Wells Broadcasting Corporation is where *The Uncle Jack Show* is filmed. Ian Langohr—the Art Director in charge of all of the props, costumes, and sets for the live-action shoot—used our concepts (top) when constructing the set. They were inspired by a combination of a 1960s game shows and a BBC news set.



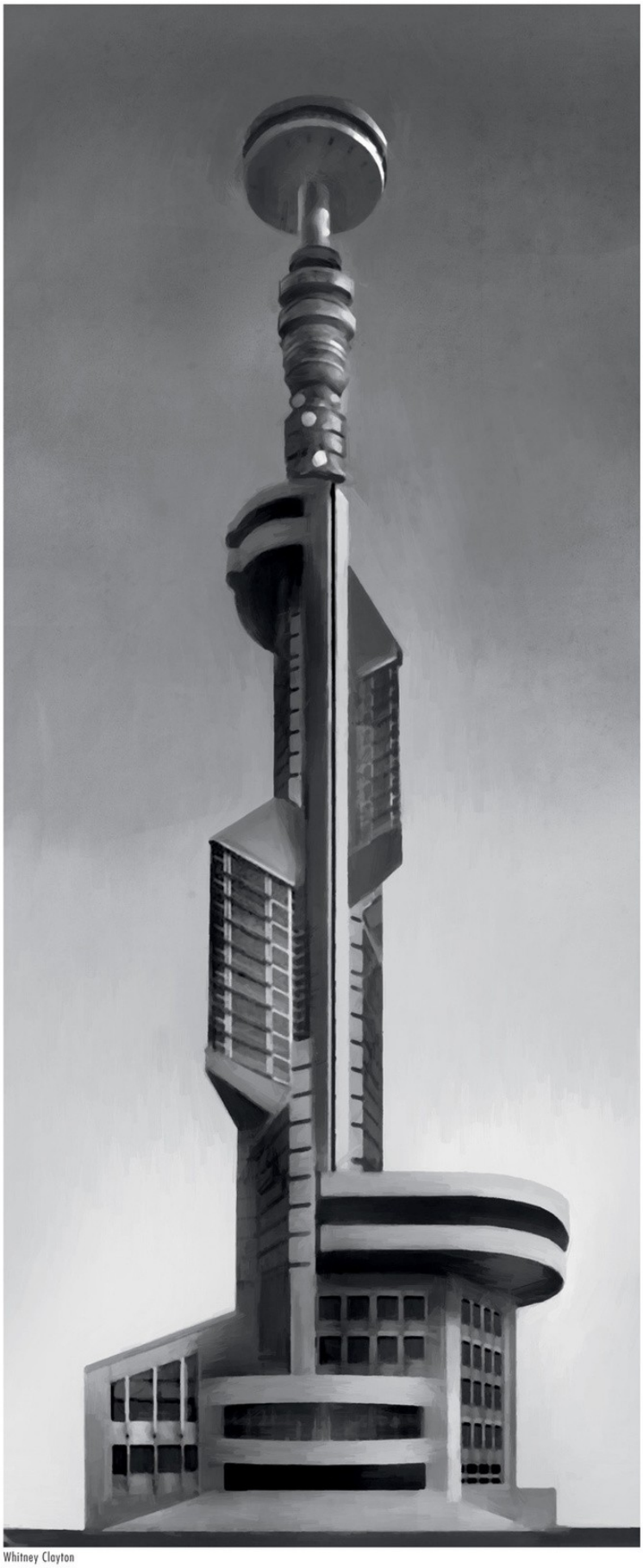
Sarah Hamilton

Duncan Key

Pierre-Henri Paitre

Radio Tower

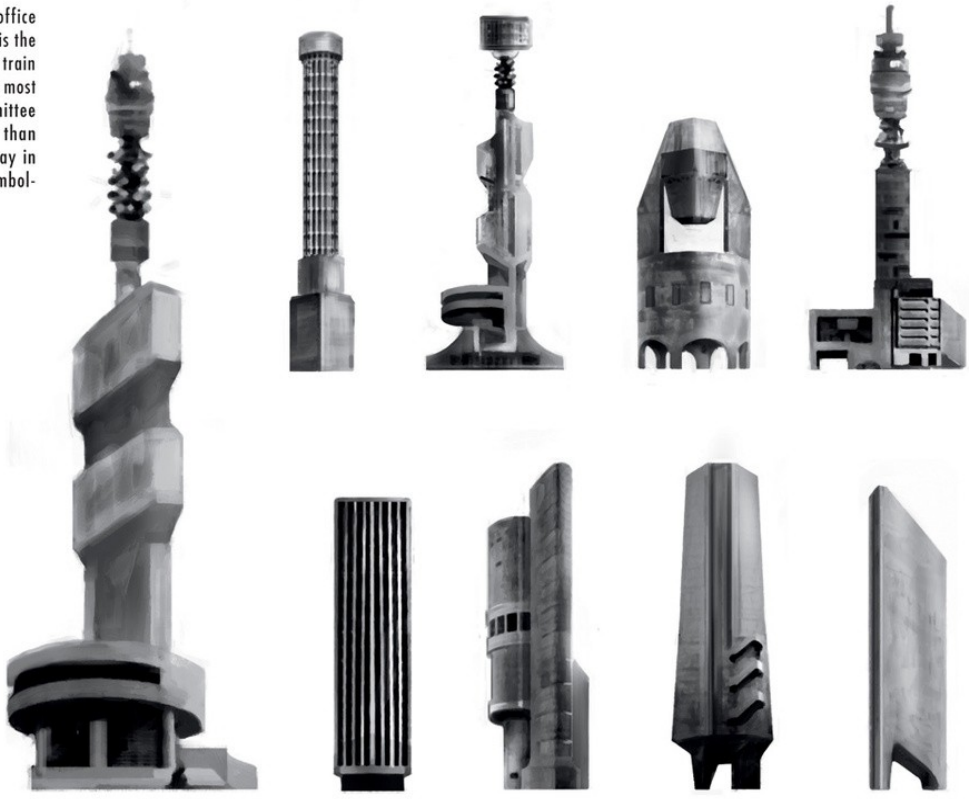
The Broadcast Tower may look crazy and futuristic, but it's inspired by the real-life BBC tower in London. In the 1960s, even television felt institutional. There were only three channels, and two of them were the government-run BBC. Our Broadcast Tower looms over all of Wellington Wells, broadcasting Uncle Jack's chipper propaganda.



Whitney Clayton

All art on this page by Whitney Clayton

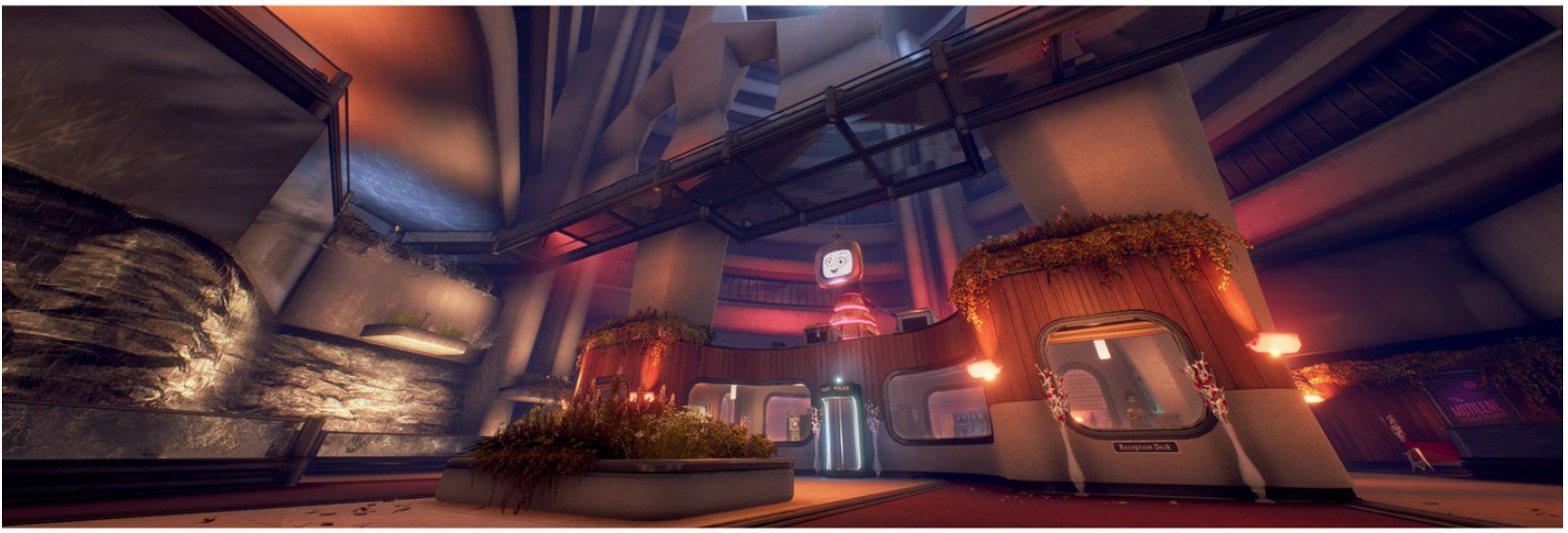
Naturally, people at the top of society want their office to be in the highest building. The Broadcast Tower is the center of power in Wellington Wells; it has the only train connection to the mainland in its basement. All the most important Wellies work here. The Executive Committee runs the city, but they are no more competent than Arthur's coworkers. Their office's cheerful disarray in the midst of Brutalist government architecture symbolizes their drugged inability to manage the city.



Executive Committee

Emmanuel Lauzon

Carylitz Tamez



Emmanuel Lauzon

Bridges

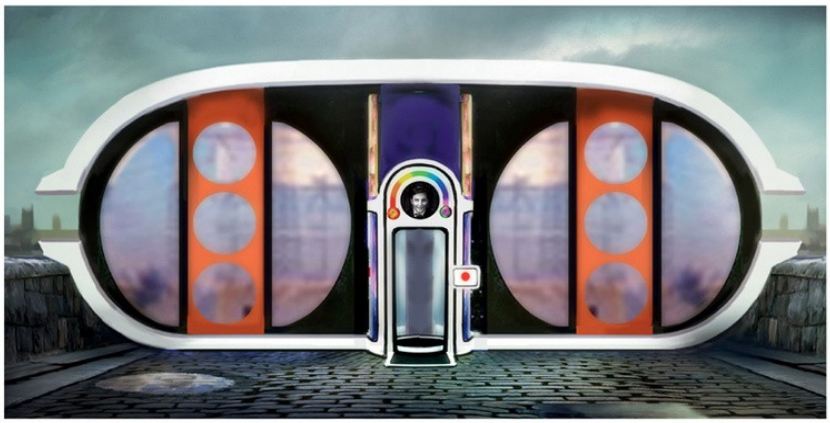
Marc-André Voyer

Wellington Wells is an English city dispersed over a cluster of small, interconnected islands. In real English towns, bridges are intended to allow people to cross back and forth. But in Wellington Wells, bridges now function to keep people in their place. They are checkpoints to prevent Wellies from venturing into the ruined Garden District, and to keep Downers out of The Village. Although the bridges serve practical purposes (like keeping plague confined to one island), they are also symbolic. They allow "proper citizens" to turn a blind eye on the problems occurring on the other side, and they keep the sad Downers in the Garden District ostracized from society.

The image here is the lobby separating Eel Pie Holm in the Garden District from Maidenholm in The Village. This lobby is on the Garden District side, hence its bleakness. It was inspired by typical government offices, with its stained carpet, off-white walls, and ticket dispenser. Here, on the Salamanca Bridge (named for one of Wellington's great victories), Wastrels from the Garden District wait their turn to enter the Rehabilitation Centre, where they attempt to transform themselves back into proper citizens of Wellington Wells so that they can go home.

Bridge Concepts

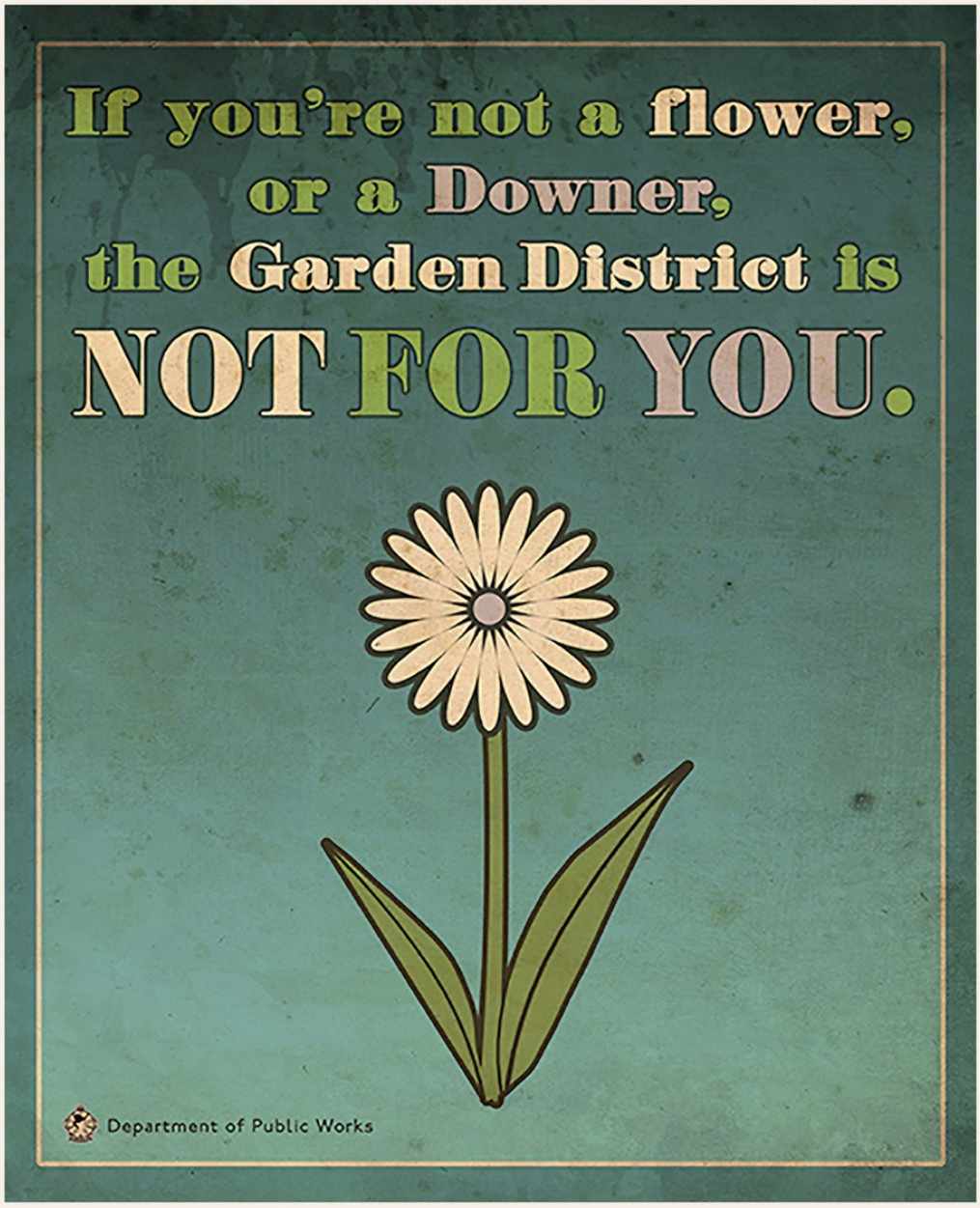
All art on this spread by Whitney Clayton



Depending on where they are, the bridges can be vastly different styles. Bridges between the modern areas, like The Village and The Parade District, are mostly modern and Brutalist, reflecting the Wellies' proverb: "Happy is the country that has no past." The makeshift wood-and-tin bridge on the top left, however, was constructed by a Wastrel to separate two areas of the Garden District.

Screenshots

All art on this page by Emmanuel Lauzon



All art on this page by Sarah Hamilton

Night

At night, all good citizens of Wellington Wells should be indoors. There's a curfew for your own benefit. After all, if you're not in bed, and not a Bobby, you're probably up to no good. We designed The Village to look eerie after dark, when the bright happy colours give way to shadows, punctuated only by the ominous glow of the "Beefeaters" (Joy detection gates that barricade the street). Peepers and Jubilators patrol the streets at night. Nighttime represents the true darkness beneath the cheerful facade of Wellington Wells.

Model by Tito Belgrave

PLAY
JACK
JUBILATOR

JUBILATOR

Whitney Clayton

Nighty Night

Whitney Clayton

Whitney Clayton

Uncle Jack lulls Wellies to sleep with his horrific "Nighty Night" bedtime stories, while warning citizens that it's not safe to go out after dark, or "Foggy Jack" will get them.

Jubilators are basically motorized vacuums in the shape of teapots. They are a jaunty design for a vexing problem in Wellington Wells: how to remove dead bodies without upsetting people? They roam the streets at night playing ice cream truck tunes, their prehensile schnozzles suctioning up inconvenient corpses. Thanks to Jubilators, villagers can wake up and return to their happy utopia.

House of Curious Behaviours

Reform Club Rules

1. Rubber catsuit at all times. (School uniforms may be worn on top).

2. Guests by invitation only.

3. Shock batons on "low" except by permission of Madame Wanda.

4. No shaming, except by consent.

5. Madame's Magic Wand by reservation only.

6. NO BABY-TALK!

RUBBER PLAYSUIT OBLIGATORY
IF YOU DON'T WEAR ONE, YOU WON'T BE PUNISHED!

Theme Nights!

Mondays - Knickers
Tuesdays - Spankings
Wednesdays - Naughty Nurses
Thursdays - Pony Play
Fridays - Quilting, also Breath Control
Saturdays - Wet Room
Sundays - Penitence and Redemption

All art on this page by Sarah Hamilton

Interior by Marc-André Voyer, characters by Tito Belgrave

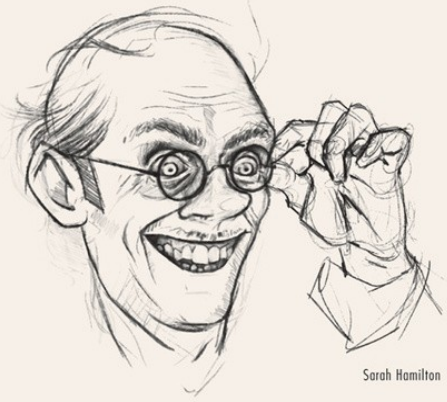
Sarah Hamilton

Whitney Clayton

Not everyone is asleep after curfew. Some kinds of fun can only be had at night. The Reform Club (known to developers as the House of Curious Behaviours) is a private punishment club with an interior reminiscent of *Clockwork Orange*. It seems Wellies have an urge to be punished, though they can't quite remember for what. There are a number of rules when entering the club. Members must wear rubber catsuits to protect themselves from the sting of the "Tickler," a modification of the Bobbies' electric truncheon. Naturally the club has a painting paying tribute to the Tickler, hung in the grand stairwell.

The Hippo Club a.k.a. The Black Death

Whitney Clayton



Sarah Hamilton

Sarah Hamilton

Due to their keen sense of smell, Doctors can actually sniff out Downers—the better to medicate them once they are caught! We needed the Doctors to be super creepy, so we designed them to be tall and lanky, with a vulture's posture. They fancy themselves ladies' men, sprucing up their dark trench coats with Tyrolean hats—an effect slightly spoiled by their garish yellow wellies (as rubber boots are known in England).

Sarah Hamilton and Whitney Clayton

Sarah Hamilton

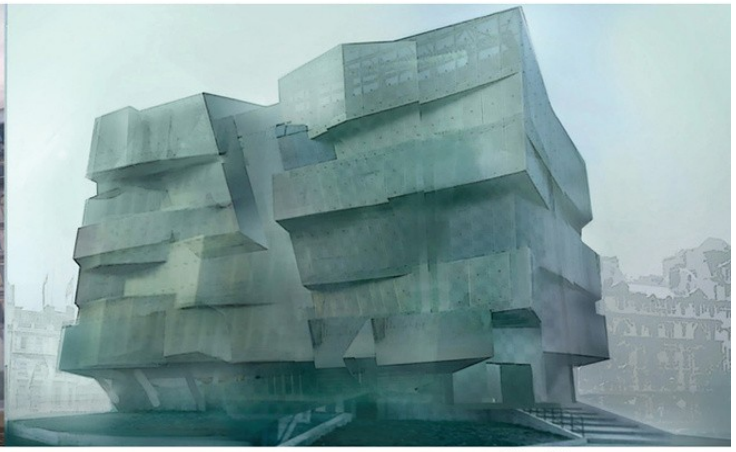
Whitney Clayton

All art on page by Whitney Clayton

The Doctors' house is The Village eyesore, covered in black soot, with old furniture and garbage strewn everywhere, like an abandoned fraternity. Indeed, amongst themselves the Doctors act like giddy undergraduates. They love to play pranks on one another. The house, a former home for wayward girls, is riddled with silly booby traps. Doctors refer to themselves as "Hippos," after the Hippocratic Oath ("First, do no harm . . .").

All art on this page by Marc-André Voyer

Wellington Health Institute



Whitney Clayton

Whitney Clayton and Tito Belgrave

Sarah Hamilton

Where do the Doctors work? At the Wellington Health Institute of course, a combination medical school and experimental treatment facility. Back when Joy was still working properly, the Institute was a normal health service. But these days, the Doctors are only concerned with finding the source of the spreading plague, and seeking a "permanent solution" for Wellies going off their Joy and becoming Wastrels. The Doctors' clinical trials are nightmarish, their operating theaters inspired by historical paintings of gruesome Victorian medical colleges. The Doctors who work and study there, however, aren't daunted by the macabre setting—they'll gleefully steal cadaver parts and scribble naughty cartoons on the chalkboard.

All art on this page by Marc-André Voyer

Butcher House

Tabor Noble

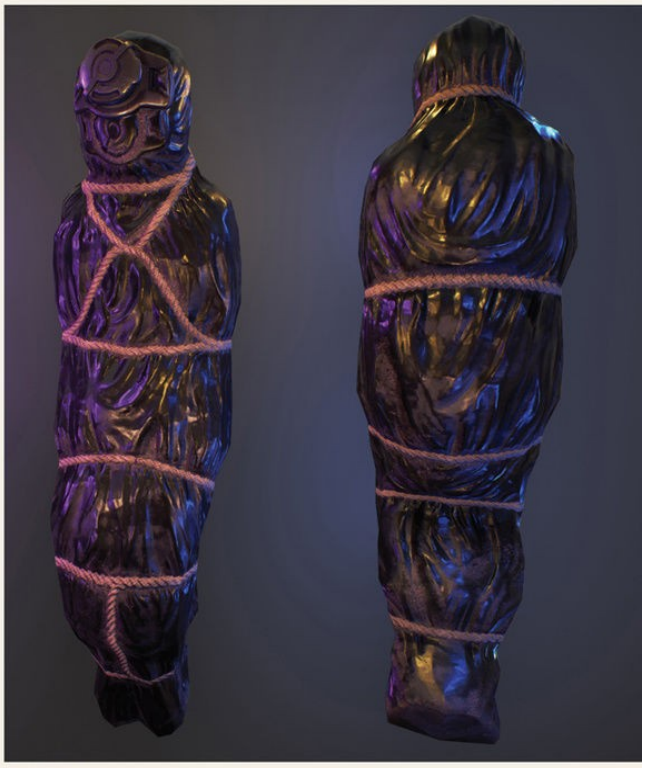
Marc-André Voyer

All art on this page by Sarah Hamilton

The Village butcher Reg Cutty lives above his shop in a dark, sinister house with traditional Victorian wallpaper. Although it's hard to tell in the cold lighting, all accents in his house are red. Wellies love their V-Meat, though no one's sure exactly what's in it. Good old Reg, however, has just put the finishing touches on elaborate machines to process suspiciously shaped packages into meat cakes.

Carylitz Tamez and Marc-André Voyer

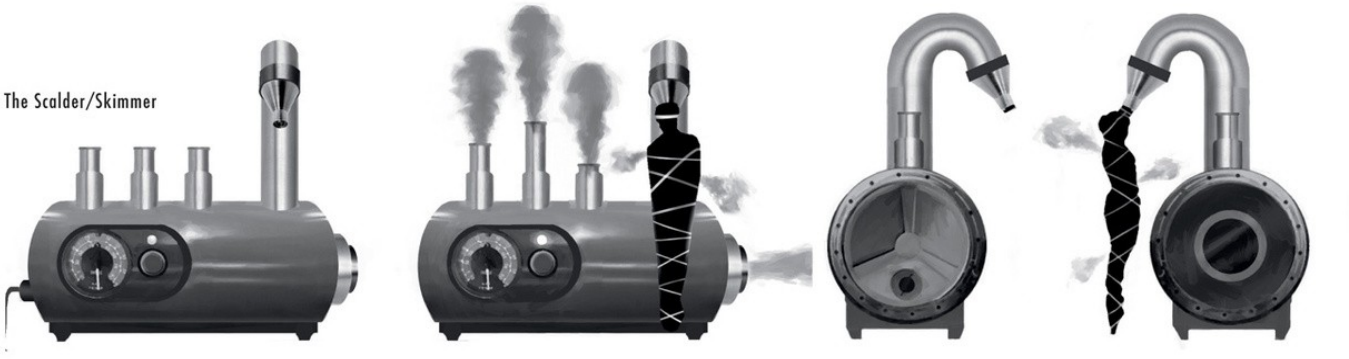
Carylitz Tamez



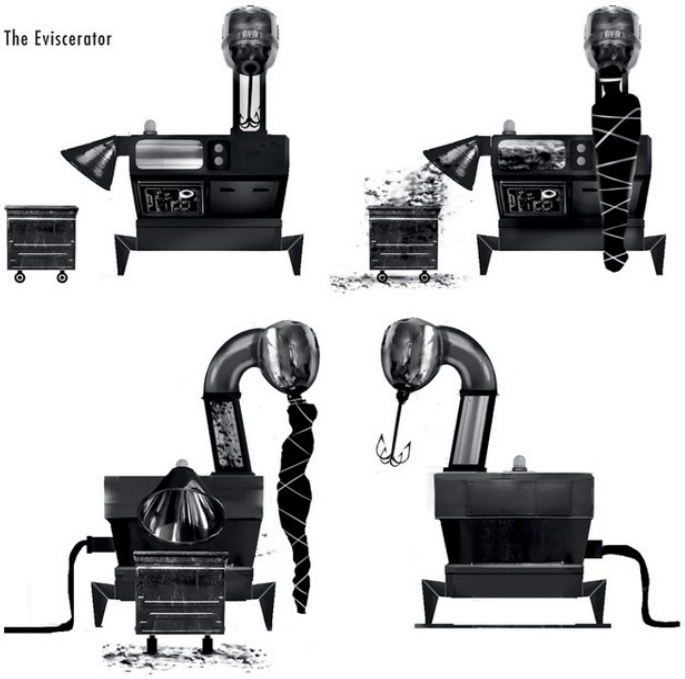
Carylitz Tamez

The Extruder (sequence)

The Scalder/Skimmer



The Eviscerator



The Exsanguinator

All art on this page by Whitney Clayton

The player may be asked to help Reg with a "possibly heinous" package. From liquifying, to processing, to packaging, Reg's arcane contraptions prepare the meat to be sold. To design these machines, we did a lot of research into real meat processing. Want to know how the sausage is made? Turns out, you may not!

Ploughboys

Character model by Tito Belgrave

Whitney Clayton and Sarah Hamilton

The Ploughboys are a gang of thugs who beat up weaker Wellies for fun. They were the perfect excuse to add the rockers and greasers of the 1960s to our world. They sport leather jackets, sunglasses, and pompadours, and they are the only characters in our game wearing jeans. Some even sport motorcycle helmets, though no one has a working motorcycle anymore.

All art on this page by Sarah Hamilton

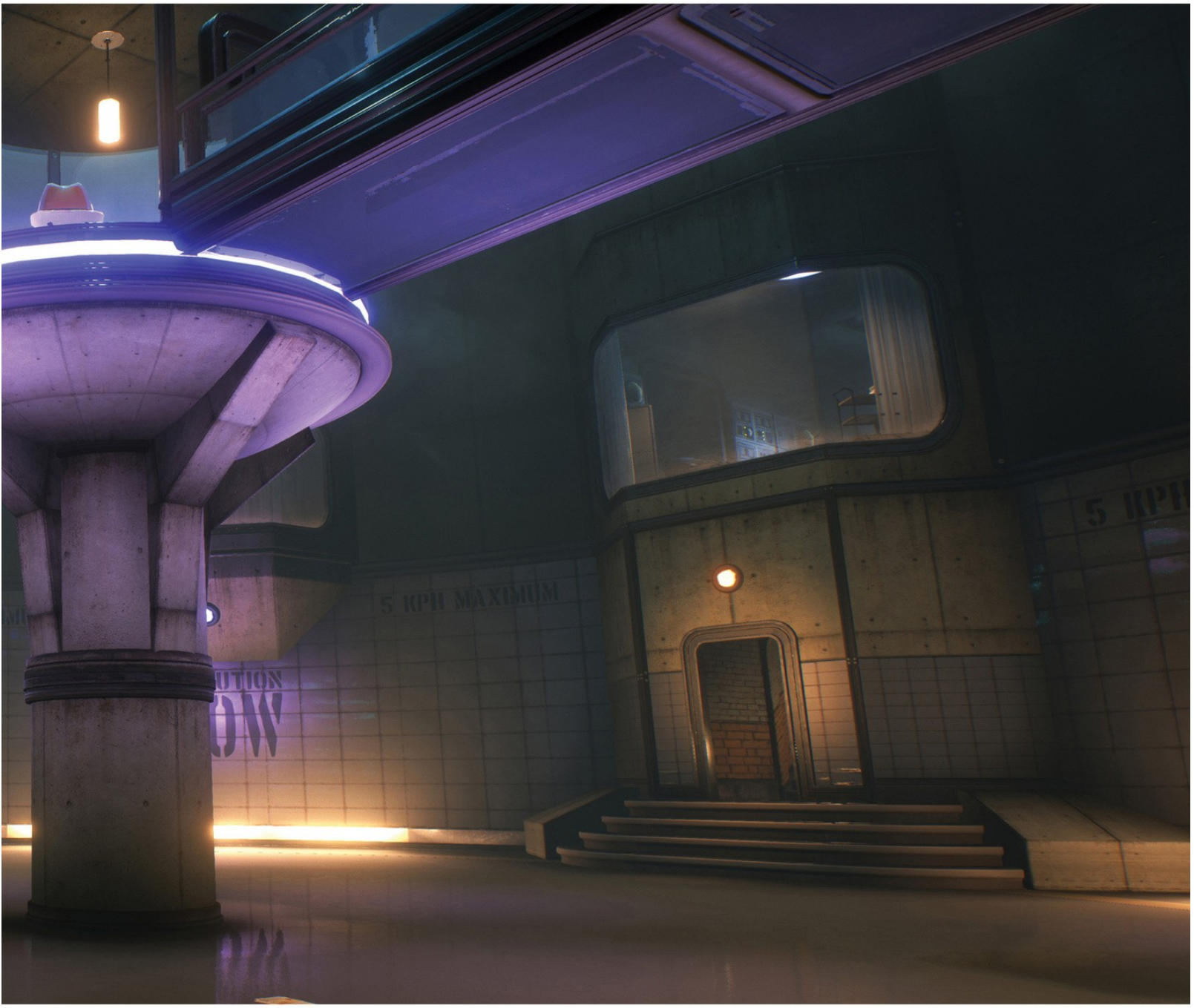
Gemma Olsen's House

Sarah Hamilton

Reporter Gemma Olsen may have a crazy crime wall, but she isn't crazy—she's well on her way to solving the mysteries of Wellington Wells. Gemma's house conveys her two sides: an unassuming bachelorette who loves flowers, and a bad-ass detective. Her main rooms are in various shades of pinks and greens, while her work room is dark and smoky. To create the documents on her crime wall, we needed to find a balance of size, spacing, and fonts. To create the sense that Gemma had been gathering clues from many sources, some of the papers have "torn" edges, and some are more yellowed than others.

All art on this page by Marc-André Voyer

USE CAUTION
SLOW
JUBILATOR



Environment by Guillaume Mardaga

Undergrounds

Wellington Wells has a complex network of underground tunnels and factories. The old subway system—the Wellington "Under"—hasn't functioned since the war. But when Wellies discovered a new fuel, Motilene (resublimated thiomotilene), they used the train tunnels for Motilene pipelines. Underground, you can also find the maintenance facility for the bizarrely tea-kettle-shaped Jubilators, and see the mines where Wellies delve for their Motilene. Inspired by the look of the movie *Brazil*, the Undergrounds are where Wellies keep the town's infrastructure running. Many of the Undergrounds, however, show signs of industrial accidents and general incompetence. Their disarray is an indication that Wellington Wells is falling apart. The Undergrounds are also how our heroes can "fast travel" safely from island to island, without fussing with bridge gates, plague Wastrels, or Bobbies.

Shelters

All art on this page by Whitney Clayton

Home Sweet Home! We designed the underground shelters to be places where you can safely sleep and plot your survival. Train engineers and workers used to live down here—they drew chalk pictures of sunshine and flowers to help them cope with the endless darkness. The fact that so many of these spaces are abandoned tells you that Wellington Wells is not functioning properly anymore. We needed to make these dark, dingy, industrial spaces feel safe and homey, so we cozied up the lighting, particularly near the beds.

Guillaume Mardaga

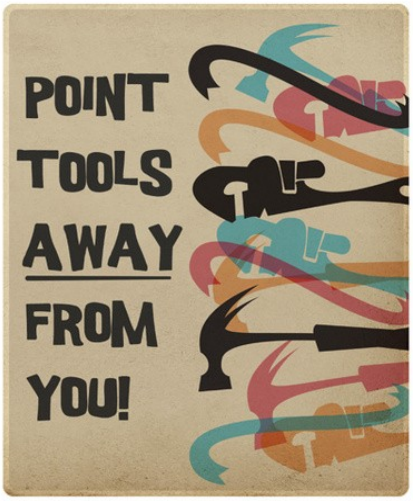
Emmanuel Lauzon

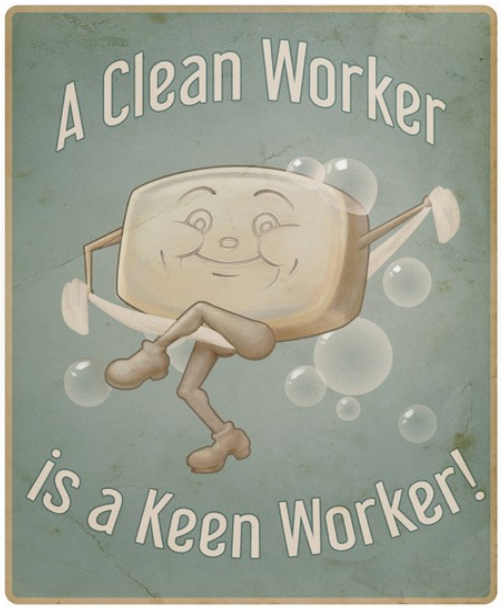
Guillaume Mardaga

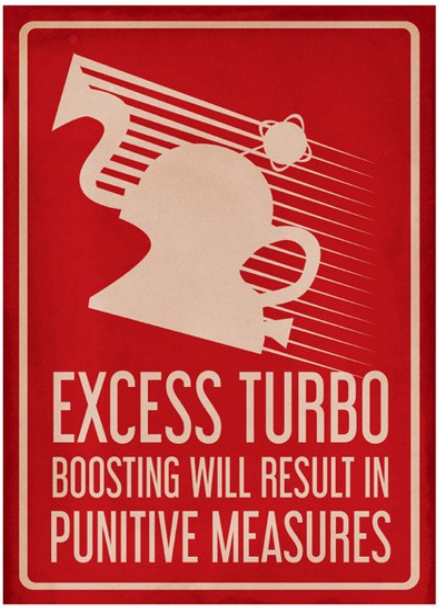
Electrical Maintenance Undergrounds

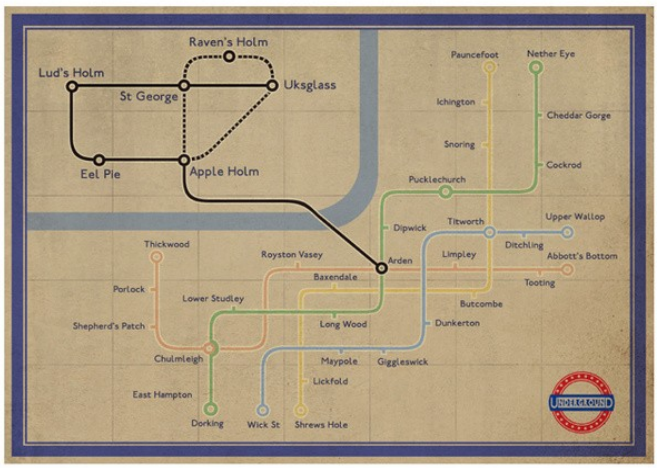
Level art by Guillaume Mardaga, "Jubilator" model by Warren Marshall

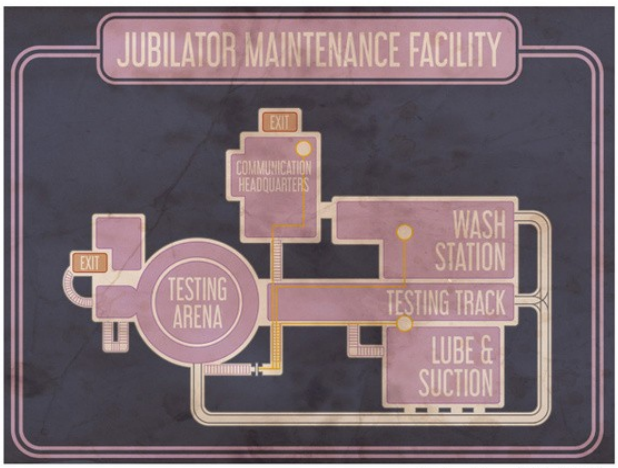
Guillaume Mardaga







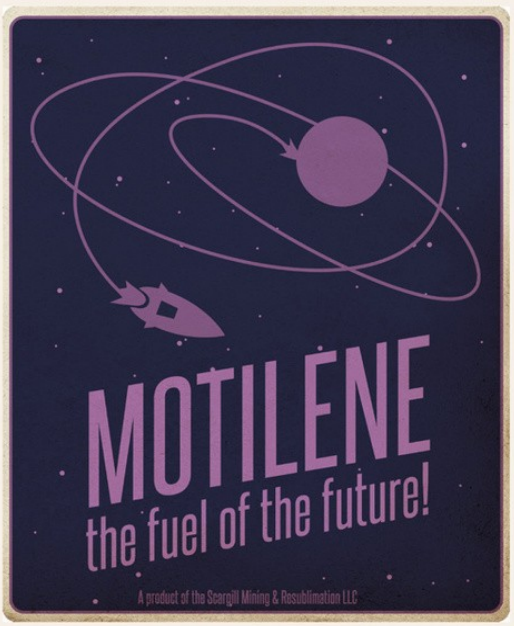


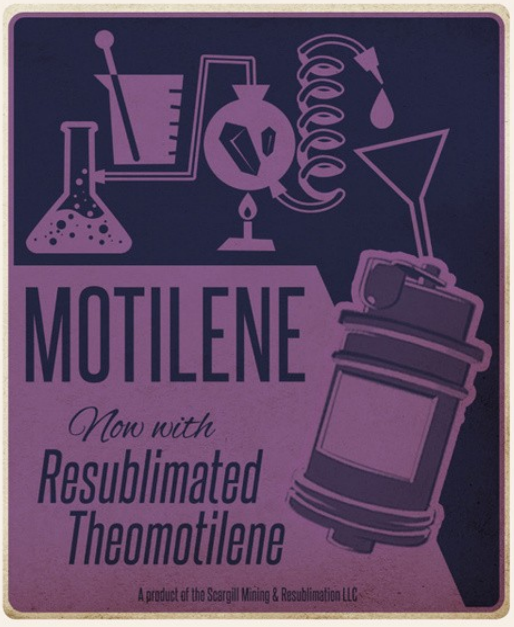


All art on this page by Sarah Hamilton

Motilene Mines

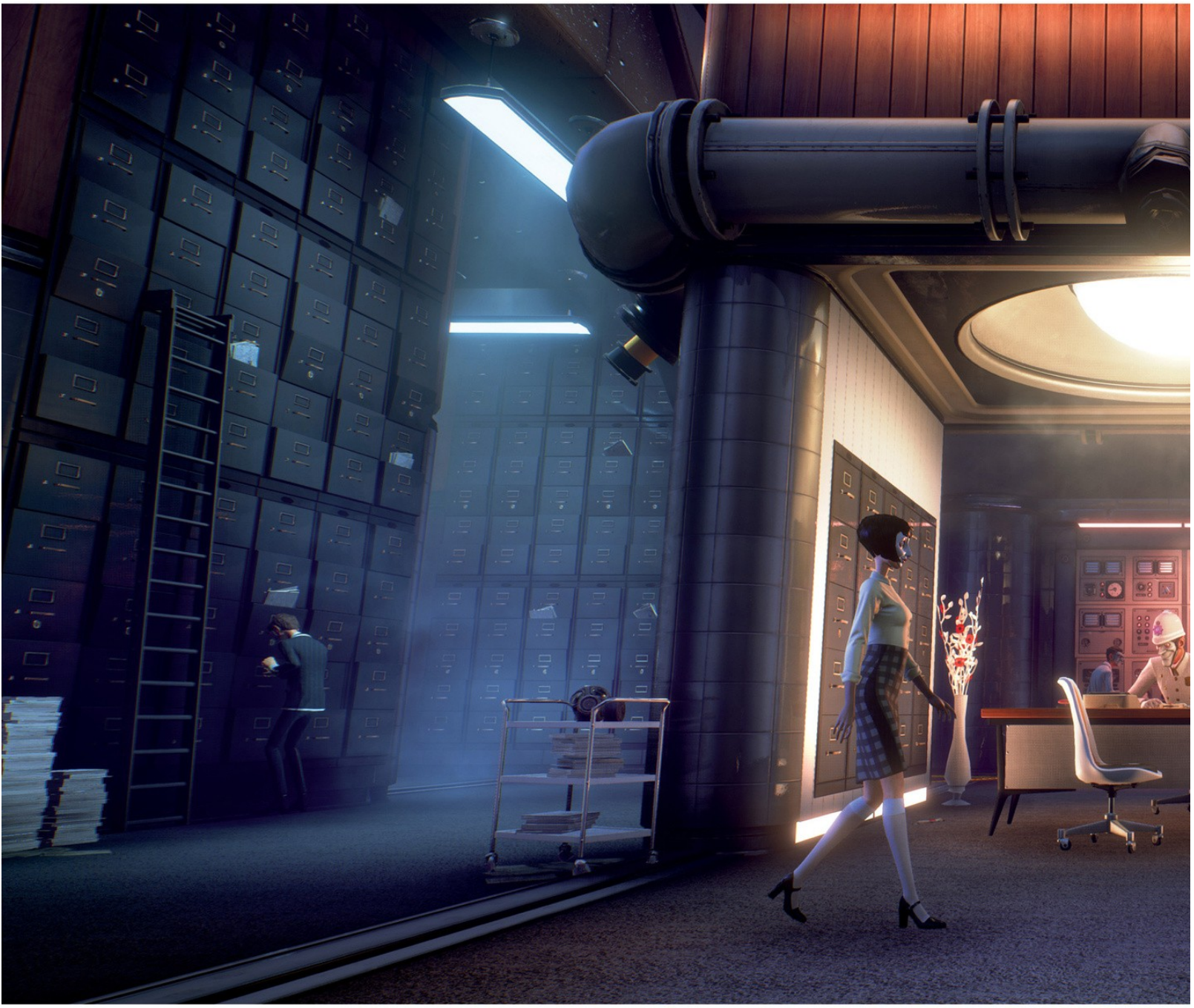
All art on this page by Guillaume Mardaga





All art on this page by Sarah Hamilton

Although Wellington Wells is out of resources, they do have Motilene. Every speculative fiction game needs its own magic fuel, right? Resublimated thiomotilene powers everything in Wellington Wells. We thought it would be interesting to explore an alternate fuel system, so Motilene is a resource that is both harvested and processed. The raw form became giant purple crystals mined deep below the Parade District. But mining Motilene is risky, especially if you delve greedily and too deep, leading to one of the more tense sequences in the game.



Emmanuel Lauzon

Haworth Labs

Haworth Labs is one of the most important locations of the game; it is the source of all Joy in Wellington Wells. It's a giant, Brutalist, industrial monstrosity looming on the horizon as it puffs toxic clouds and flushes toxic waste into the water. Clearly, The Village was willing to invest huge resources in the place that creates their happiness.

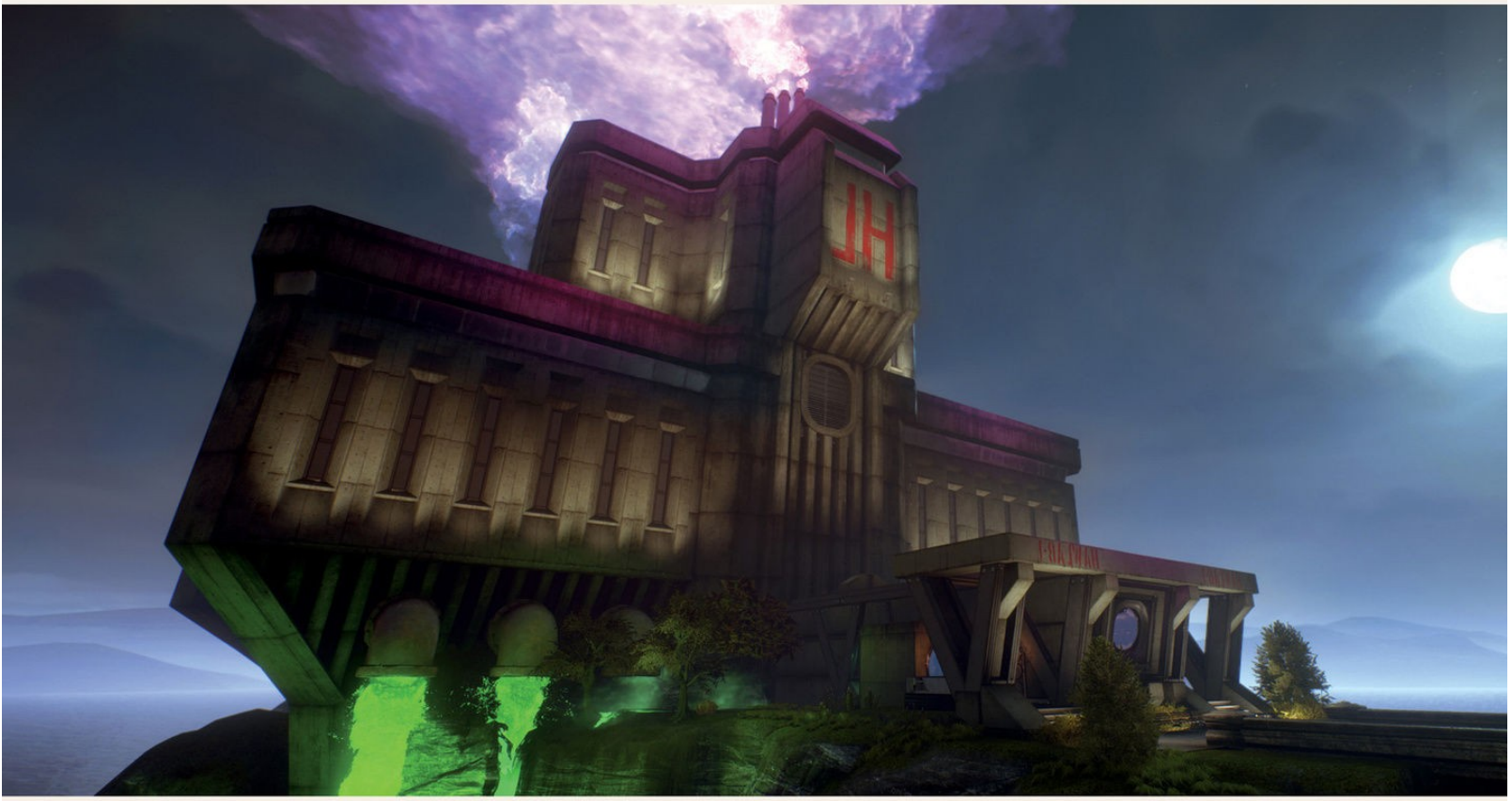
The lab may have started as a stodgy institute studying 19th-century phrenology (the discredited notion that the shape of your head determines your personality), but after the "Victory," the Executive Committee urged the institute's director, Harry Haworth, to find a pharmaceutical cure for the Wellies' melancholia.

Emmanuel Louzon

All art on this spread by Whitney Clayton

Dr. Verloc

An enigmatic character at the heart of Wellington Wells' mysteries, Dr. Anton Verloc was inspired by Peter Sellers in *Dr. Strangelove* and by assorted *Bond* villains. He is unconcerned about the human costs of his research. For story reasons, we needed Verloc to be attractive, which is why he sports such an arty, mad-scientist hairdo and slick, black attire.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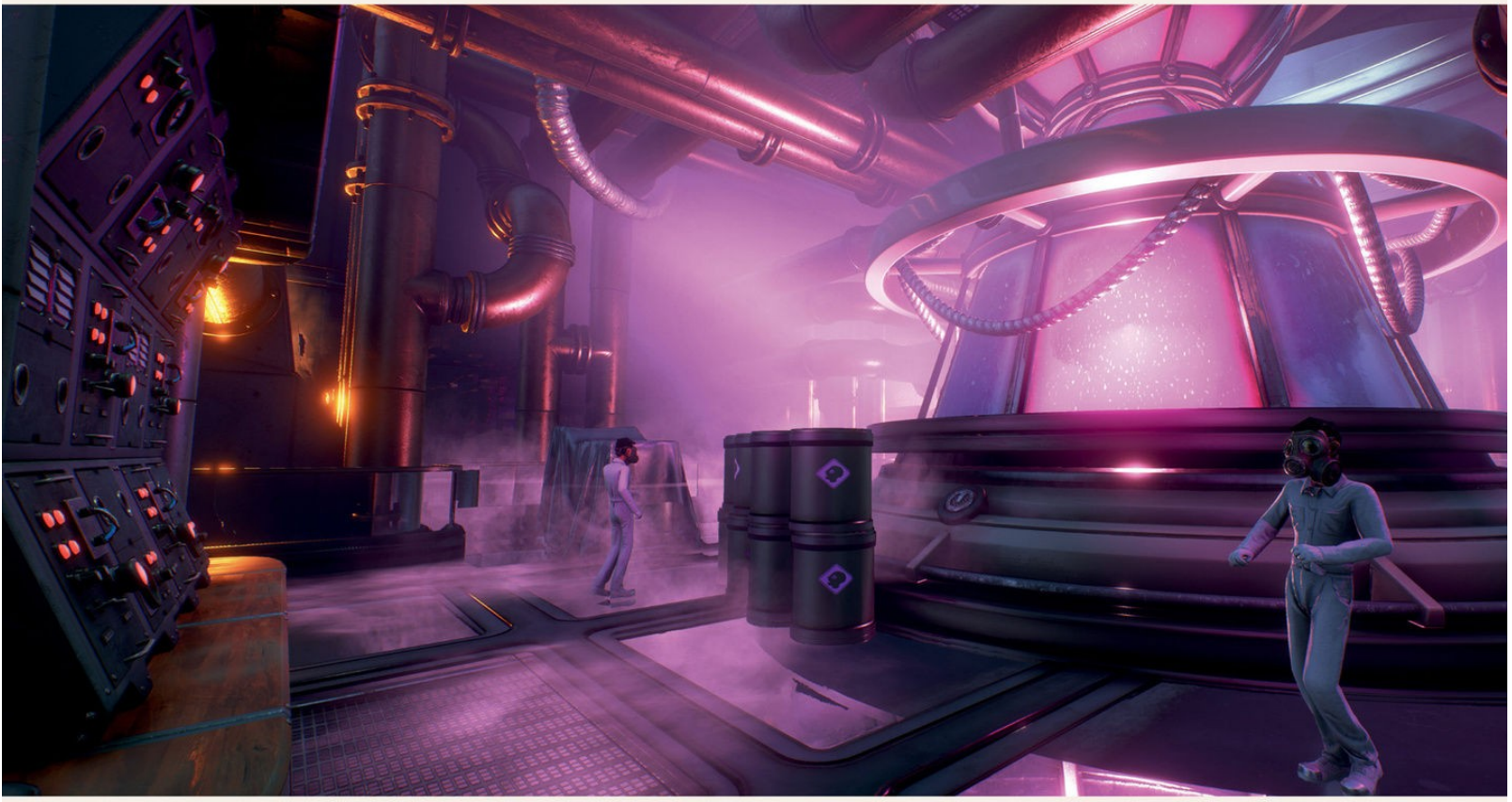
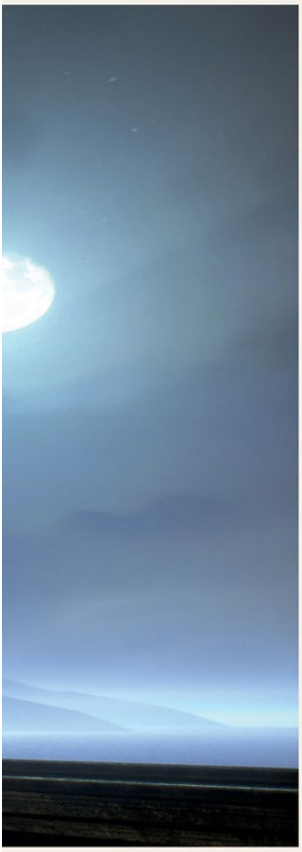
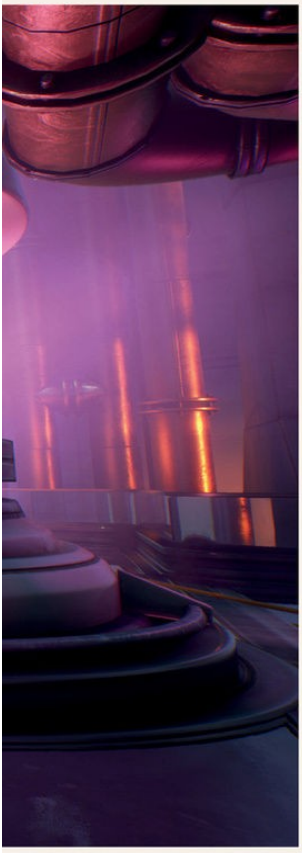
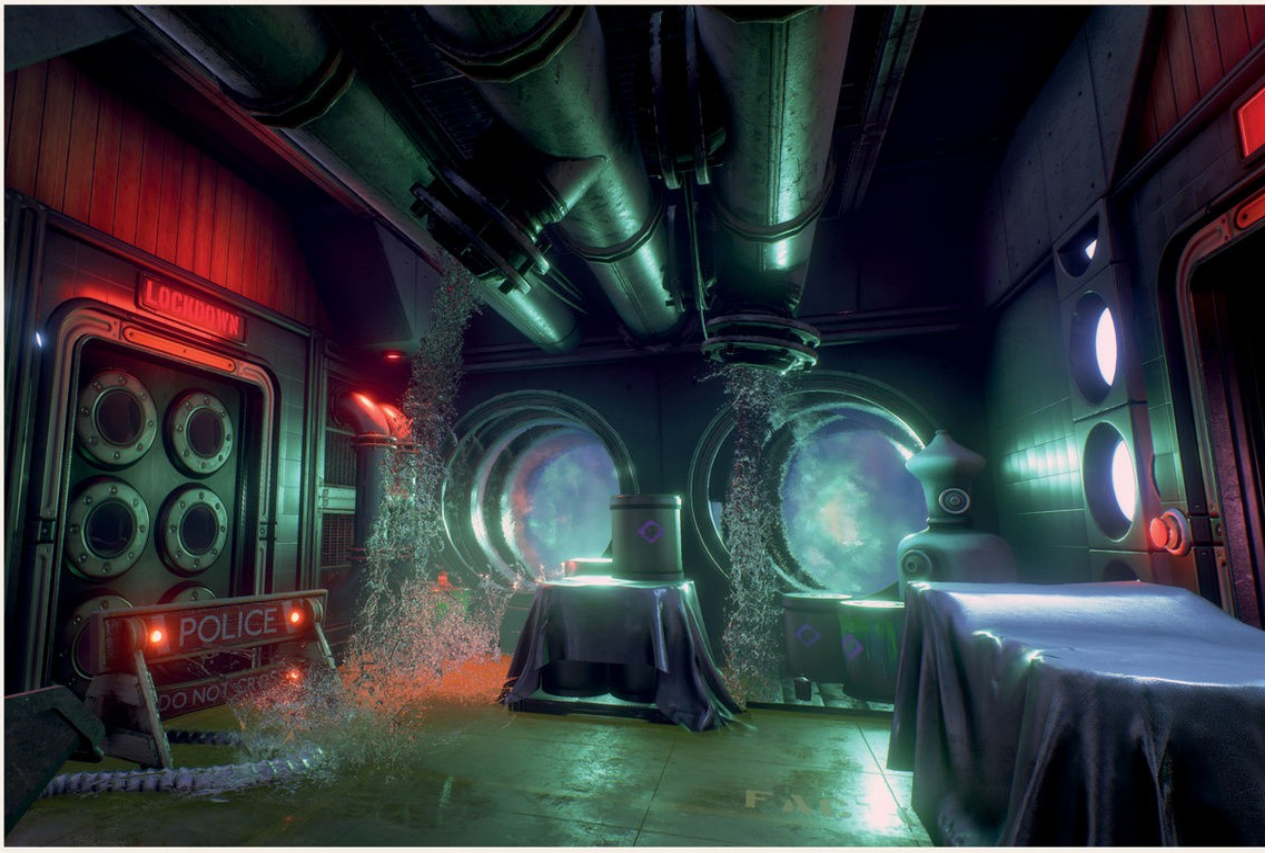


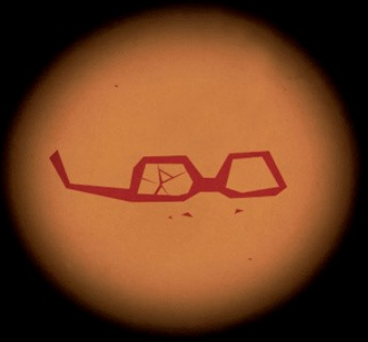


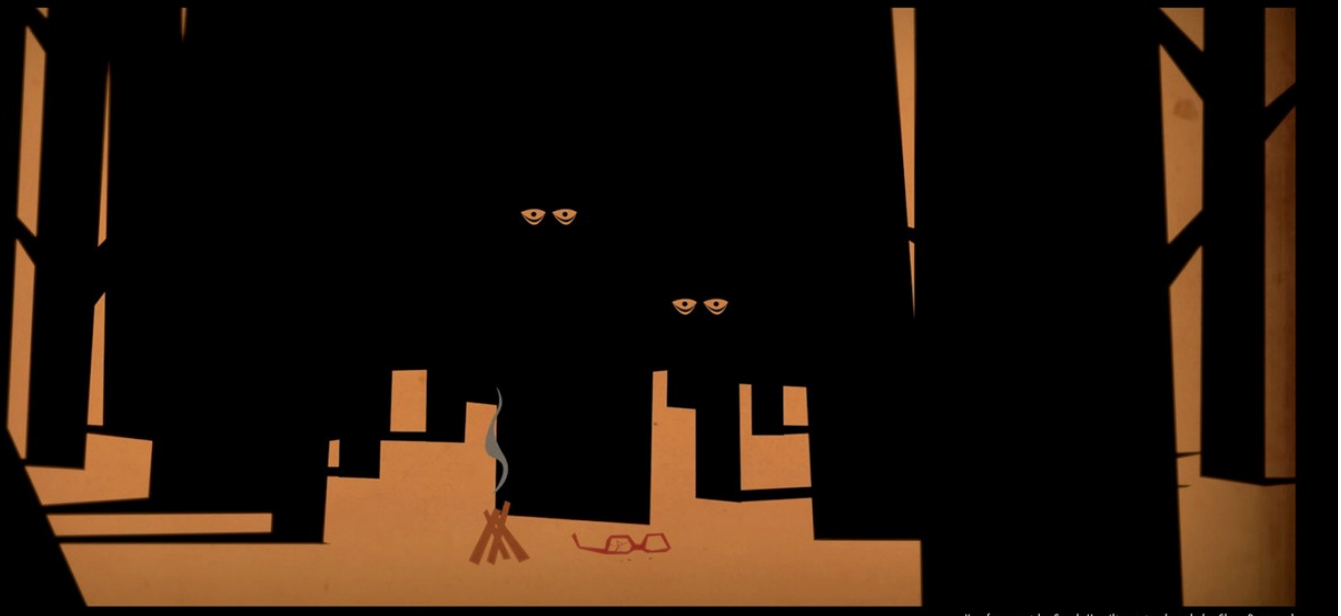




All art on this spread by Emmanuel Lauzon

NOW ENTERING
LUD'S HOLM





Key frame art by Sarah Hamilton, storyboards by Clara Pougeard

The Garden District

Wellies don't want to be reminded of their shameful defeat, so they've blocked off The Garden District, the bombed-out parts of town they've been unable to restore. Unlike the ever-happy Village, this area reveals Wellington Wells's real history, from its wartime propaganda posters to its graffiti. Despite its bombed out craters and ruins, it is overgrown with flowers, and there is a certain coziness to the lamplight in the old interiors, illuminating the worn Victorian furniture.

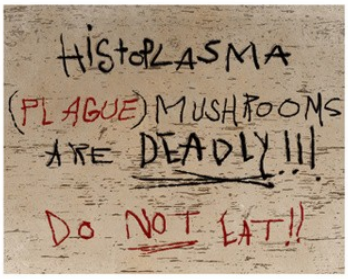
When did The Garden District become a ghetto for Wastrels who can't take Joy anymore? No one quite remembers. No one can tell you when the bridges between the islands became high-tech checkpoints, either. Well, perhaps Dr. Faraday could tell you. She invented the surveillance systems in Wellington Wells, but unfortunately she's no longer receiving visitors.

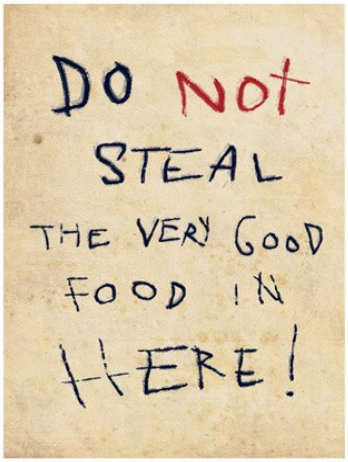
DANGER
SPANKERS keep you safe from DOWNERS!
DON'T BE IN AREA WHEN ALARM SOUNDS

Wastrels and Wastrellettes

Whitney Clayton

Whitney Clayton





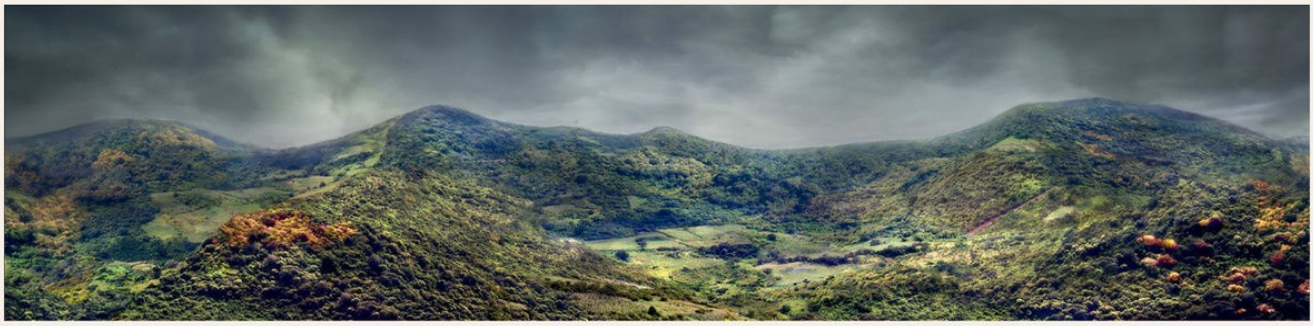
Sarah Hamilton

Sarah Hamilton

Carylitz Tamez

Wastrels are Wellies who can't tolerate Joy anymore (it makes them see eyes everywhere), so they can't help but be Downers. They talk about the past, and no proper, decent citizen wants that! So Wastrels have been chased off into The Garden District. Now their once-spiffy clothing has been torn to shreds. We wanted them to seem sad and sympathetic, even though they can be dangerous to the player.

The Garden District Concepts



All art on this spread by Whitney Clayton

To evoke a feeling of nature and purity, we wanted The Garden District to look like an overgrown English countryside with rolling hills, fields, wildflowers, and native trees (elms, willows, crab apples, and oaks). Crumbling stone walls line the roads, and remnants of medieval castles are scattered over the hills. If you look hard, you might even see pagan stone circles. We needed this space to reflect our alternate history, so you'll also find wartime relics like unexploded ordnance and the odd V-1 flying bomb.

But The Garden District isn't just old England, it's the Britain of folklore—both the seen and the unseen. We were inspired by witchy, stylized images, as well as by *Hobbit*-like settlements. The crumbling architecture gave us an excuse to explore strange shapes and spaces.

Guillaume Mardaga

Sarah Hamilton

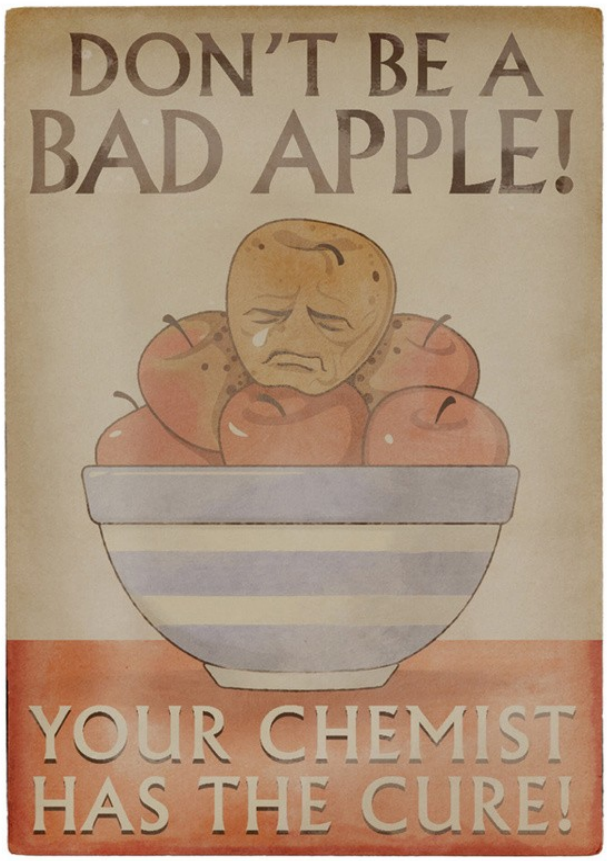
Sarah Hamilton

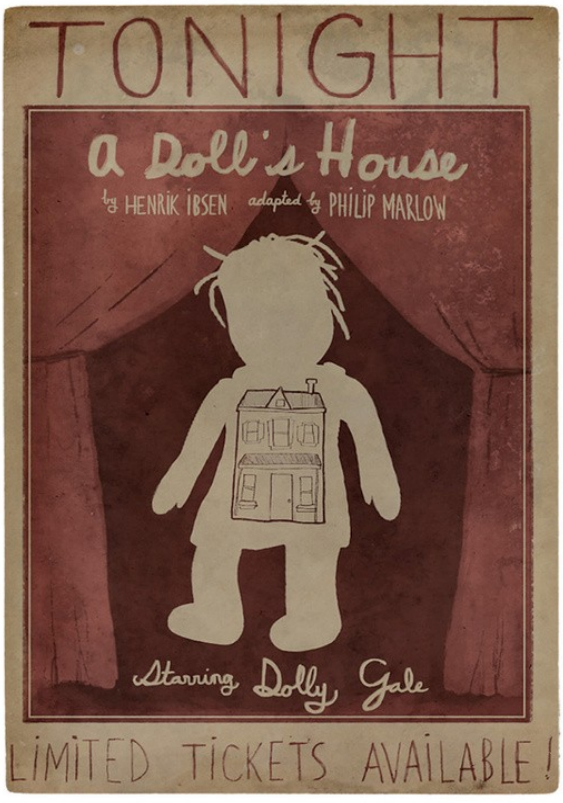
Tabor Noble

Marc-André Voyer

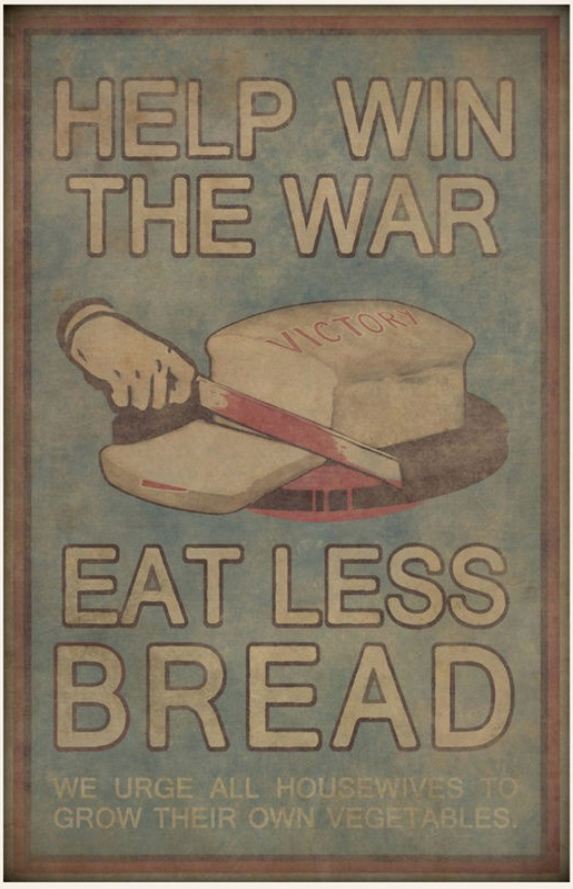
Marc-André Voyer

The Garden District Signage





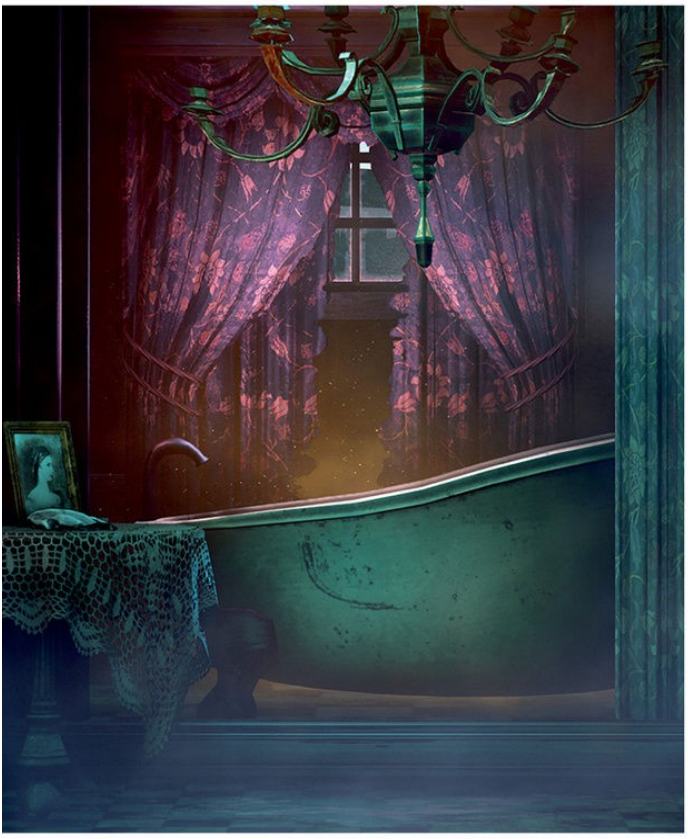
Art on this spread by Sarah Hamilton



The Garden District signs were inspired by actual wartime propaganda. The poster designs reflect the printing techniques used in the period (older posters were more "watercolour-like," whereas later posters were more graphic). We also paid attention to how paper would have aged over time.

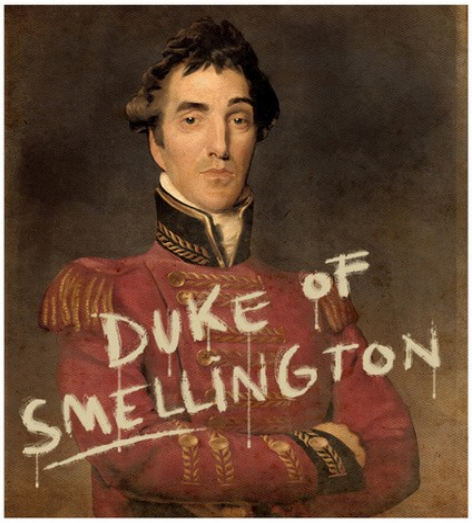
Interiors

Shawn Wiederhoeft and Emmanuel Lauzon



Marc-André Voyer

Shawn Wiederhoeft and Emmanuel Lauzon



All art on this page by Sarah Hamilton

The Garden District interiors have been in a ruined state ever since the war. No one bothered to rebuild afterward. Wastrels live in a constant state of melancholia, surrounded by their past. Even so, these traditional English homes, with their antique furniture, personal mementos, and Victorian wallpaper, can seem cozier than houses in The Village.

The colour palettes are warm and rustic: deep reds, purples, and greens. The old roofs sag under their own weight. The Victorian wallpaper is peeling away, and the wood is rotting. The elegant furniture and fixtures are warped and tarnished. Nature has overtaken these houses with vines, moss, and flowers. There are no perfect angles in these interiors.

Ollie Starkey

Ollie, the mad Scotsman, is the last character the player controls. He is an ex-soldier, tough and hardy. But his memory is shattered; it's "like a church made of cheese and all the congregation is mice." Decent Wellies hate him, so The Village is particularly dangerous. That's why he camps out in The Garden District in the abandoned Wellington Wells train station. You'll never find Ollie in mod clothing or a Happy Face mask; he still wears his uniform (except for his plaid pants), and carries military gear.

All art on this page by Whitney Clayton

Character Model by Tito Belgrave

Sarah Hamilton

Wellington Wells Train Station

Sarah Hamilton

Sarah Hamilton

Sarah Hamilton

The train station is a place that Wellies would rather forget. Their darkest moment took place here during the Occupation. In the shadows, you can find clues about what happened. The location is modeled after Temple Meads station in Bristol, England. It's covered in ornate stonework and supported by arches. Because of the station's complex architectural, narrative, and game play requirements—not to mention its size—it was one of the most challenging and time-consuming structures to build in the game.

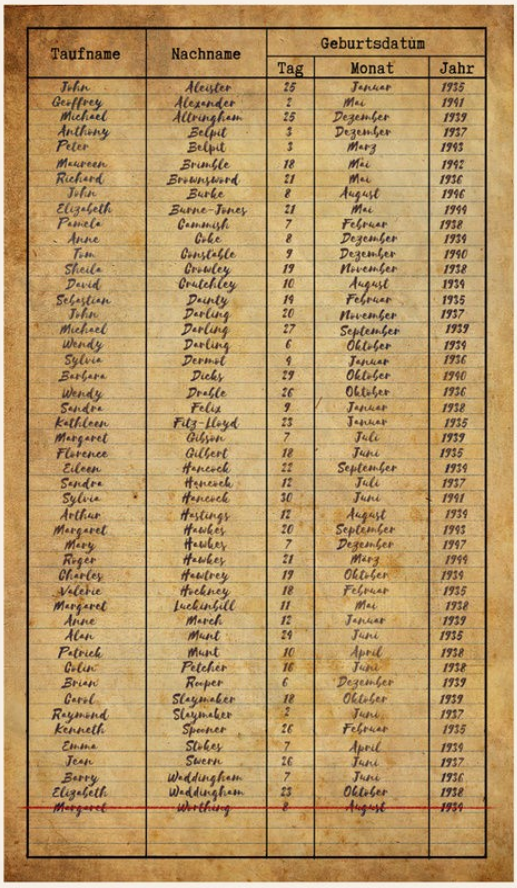
Whitney Clayton

POST & LUGGAGE

All art on page by Whitney Clayton

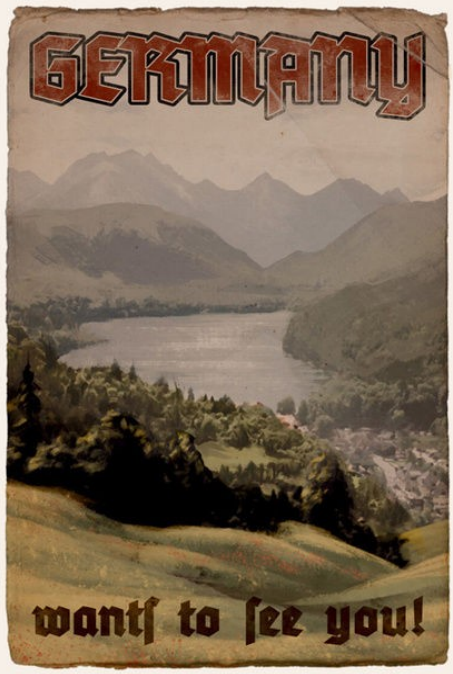
Chief Inspector Peters and Percy

Whitney Clayton



Taufname	Nachname	Geburtsdatum		
		Tag	Monat	Jahr
John	Aleister	25	Januar	1935
Geoffrey	Alexander	2	Mai	1941
Michael	Allringham	25	Dezember	1939
Anthony	Belpit	3	Dezember	1937
Peter	Belpit	3	Marz	1943
Maureen	Brimble	18	Mai	1942
Richard	Brownsword	21	Mai	1936
John	Burke	8	August	1946
Elizabeth	Burne-Jones	21	Mai	1944
Pamela	Cammish	7	Februar	1938
Anne	Cobe	8	Dezember	1939
Tom	Constable	9	Dezember	1940
Sheila	Crowley	19	November	1938
David	Crutchley	10	August	1939
Sebastian	Dainty	14	Februar	1935
John	Darling	20	November	1937
Michael	Darling	27	September	1939
Wendy	Darling	6	Oktober	1934
Sylvia	Dermot	4	Januar	1936
Barbara	Dicks	29	Oktober	1940
Wendy	Drable	26	Oktober	1936
Sandra	Felix	9	Januar	1938
Kathleen	Fitz-Lloyd	23	Januar	1935
Margaret	Gibson	7	Juli	1939
Florence	Gilbert	18	Juni	1935
Eileen	Hancock	22	September	1939
Sandra	Hancock	12	Juli	1937
Sylvia	Hancock	30	Juni	1941
Arthur	Hastings	12	August	1934
Margaret	Hawkes	20	September	1943
Mary	Hawkes	7	Dezember	1947
Roger	Hawkes	21	Marz	1944
Charles	Hawtrey	19	Oktober	1939
Valerie	Hockney	18	Februar	1935
Margaret	Inchinbell	11	Mai	1938
Anne	Marsh	12	Januar	1939
Alan	Munt	24	Juni	1935
Patrick	Munt	10	April	1938
Colin	Pelcher	16	Juni	1938
Brian	Reuper	6	Dezember	1939
Carol	Staymaker	18	Oktober	1939
Raymond	Staymaker	2	Juni	1937
Kenneth	Spooner	26	Februar	1935
Emma	Stokes	7	April	1939
Jean	Sworn	26	Juni	1937
Barry	Waddingham	7	Juni	1936
Elizabeth	Waddingham	23	Oktober	1938
Margaret	Worthing	8	August	1939

Sarah Hamilton



Sarah Hamilton

Chief Inspector Peters always seems to show up at the most emotionally fraught moments. He's the most philosophical of the constabulary.

Percy, Arthur's brother, is one of the rare children you'll see in the game—but only in flashbacks. What actually happened to Percy is one of the game's mysteries. Because of his key role in the lore, his character design had to make clear that he was related to Arthur.

General Byng

Whitney Clayton

Sarah Hamilton

Sarah Hamilton

We first envisioned General Byng as a suave James Bond-type character, but as we developed his story, he evolved to being someone you don't necessarily like—and can't necessarily trust. For thematic reasons, his look became more like Neville Chamberlain. Byng remembers the terrible things he's done, but he excuses them all as having been his duty. His office is in the military camp, where no one dares to question his memories or his authority. His character design reflects his status, wealth, and high opinion of himself.

Whitney Clayton

Character Model by Tito Belgrave

Warren Marshall and Guillaume Mardaga

Level art by Warren Marshall and Guillaume Mardaga, character by Tito Belgrave

Interior Warren Marshall, Devan Winters,
and Emmanuel Lauzon

The Military Camp

All art on this page by Sarah Hamilton

The military plays a crucial role in our alternate history, and what better inspiration for a home army than that of the classic BBC sitcom *Dad's Army*? The difference is that our old army lost the war, and are now essentially playing soldiers. Our army loves patriotic displays of marching, parading, and saluting. They long for the next war, when they will finally get to redeem themselves. Their slogan is "We'll be ready next time!"

Mystery House

Whitney Clayton

Sarah Hamilton

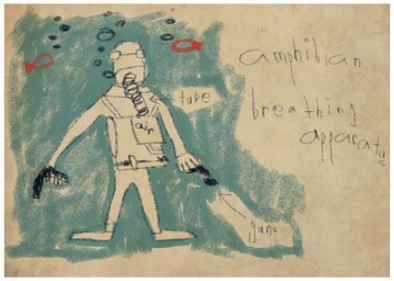
The Garden District was the ideal location to explore the supernatural. When Wellies turned their backs on the past, they lost their traditional faith. Now their unmoored spiritual longings make them easy prey for crackpot cultists. One of the most conspicuous locations in The Garden District is the Mystery House, which looms like a haunted manor. If you go inside, everything is mystical and surreal. You can understand why Wellies might fall for the visionary mumbo-jumbo of an unscrupulous cult leader.

All art on this page by Marc-André Voyer

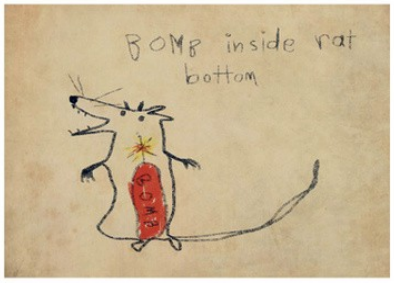
Whitney Clayton

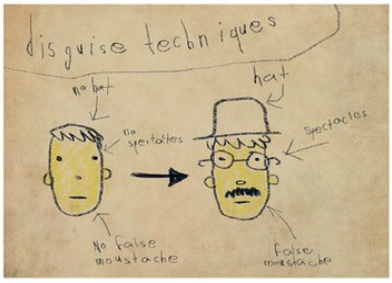
The Weird Sisters and Johnny Bolton

Whitney Clayton



The heightened folkloric quality of The Garden District makes it the natural home for witches and oddballs. The Weird Sisters have always taken a special interest in Sally; they're inspired by the witches in Macbeth. Johnny Bolton lives in a treehouse, pretending to be an eight-year-old boy who himself is pretending to be a secret agent.





Sarah Hamilton

Rat Holm

All art on page by Guillaume Mardaga

Rat Holm is a dead island covered in skeletal trees, a wasteland due to chemical spills. Toxic fog paints a sickly green hue across the sky, its haze blocking your depth of field. We needed a way to bring some colour to the island, so we decided that the authorities put a cement dome over the main industrial leak. If you go inside the dome and breathe the fumes, you experience a a trippy, psychedelic, and somewhat supernatural wonderland of illuminated dead trees.

Guillaume Mardaga and Carylitz Tamez

Guillaume Mardaga

All art on page by Whitney Clayton

All art on page by Guillaume Mardaga

Pierre-Henri Paitre

Weapons and Weird Props

Sally's Chemical Bag

Carylitz Tamez

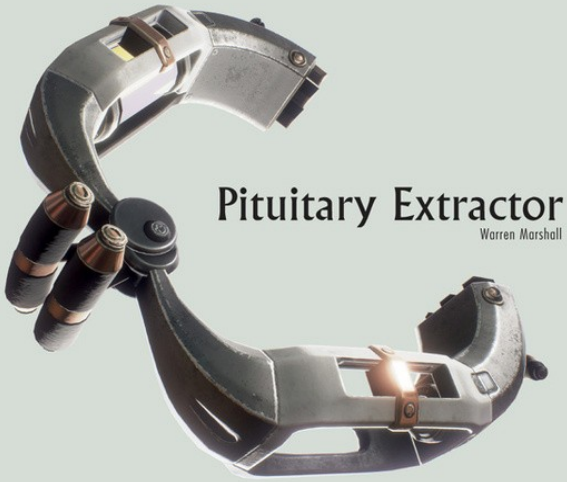
We wanted unique props that you wouldn't find in other games. Some of the props are retrofuturistic gizmos, while others are based on everyday British objects that ground the world in reality. Weapons based on real-world objects—such as cricket bats and bayonet umbrellas—were designed to be both lethal and jauntily English.

Because there are so many props in a game, we needed to create style rules, so everything would work together in context. Early on, we established a style with simplified shapes, exaggerated bevels, and realistic textures. The style is very much inspired by stop motion animation.

The Jubilator
Warren Marshall

Adulator
Carylitz Tamez

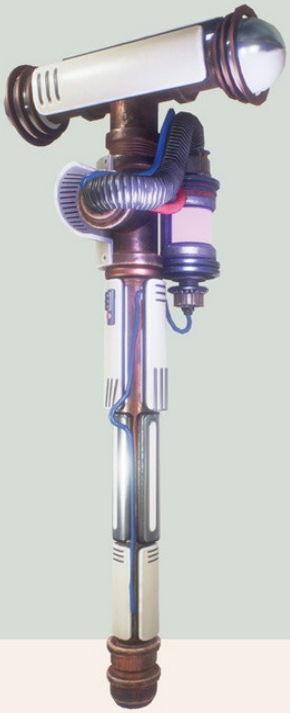
Resurrector
Pierre-Henri Paitre



Pituitary Extractor
Warren Marshall

The Headmistress
Carylitz Tamez

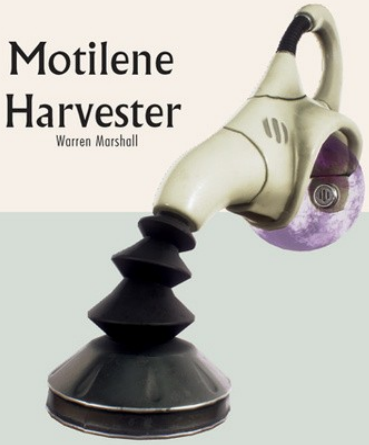
Electric Truncheon
Warren Marshall



Jack the Nipper
Guillaume Mardaga

The Spanker
Warren Marshall

The Peeper
Warren Marshall



Motilene Harvester
Warren Marshall

The Bobby Popper
Warren Marshall

Atomizer
Carylitz Tamez

Ollie's Curious Device
Warren Marshall

Extractor
Warren Marshall

Bone Saw
Warren Marshall

Ham Radio
Marc-André Voyer

These are some examples of our silly, Retro-Futuristic tech, created by the 3D team. These props needed to feel kitschy and stylized, as if they could have belonged on a 1960s movie set, while also looking grounded and tangible. The artists exaggerated and simplified the shapes to get the '60s science fiction prop look, while paying close attention to details, such as dirt collected around edges, the bevels, the chipped paint, and small details like nuts and bolts. These—along with the believable, tactile materials—ground the objects in our world. Every detail is considered: How would the object have been built?

The No Questions Axe
Pierre-Henri Paitre

A Frying Pan
Tabor Noble

The Bee Cannon
Carylitz Tomez

The Spitfire
Pierre-Henri Paitre

The Battle Prod
Pierre-Henri Paitre

Television
Emmanuel Lauzon

Torch
Marc-André Voyer

The Jolliest Brolly
Pierre-Henri Paitre

The Sandman
Marc-André Voyer

The Doctor's Gas Mask
Pierre-Henri Paitre

Military Chest
Emmanuel Lauzon

Gas Mask
Marc-André Voyer

Salty Dog
Carylitz Tamez

The Nighty Night
Pierre-Henri Paitre

The "Just Not Cricket" Bat
Emmanuel Lauzon

Vomit Bomb
Warren Marshall

Cauldron
Carylitz Tamez

The Eager Cleaver
Pierre-Henri Paitre

The Headknocker
Warren Marshall

Dolly
Shawn Wiederhoeft

These are examples of props crafted from scavenged parts in The Garden District. They are much more natural, organic, and detailed. They were tricky to execute because they have very specific design functions in the game. One example, the flaming axe (a.k.a. the No Questions Axe) is made of an axe, a power cell, and some other items found in the world. The artists had to cobble these pieces together in a way that makes the weapon look both cool and functional, while containing all the right pieces.

User Interface

Sarah Hamilton

The user interface (UI) bridges game design, psychology, and art. UI puts icons on screen during game play (the "heads up display" or HUD) to alert players to their status—when they are bleeding, or starving, or exhausted—as well as pointing them to their objectives. In the player's journal, the UI shows the player's inventory, among other things. Great UI design is so intuitive and transparent the player barely thinks about it.

Aesthetically, the challenge was to find an appealing, graphic style that complimented the 1960s British, Retro-Futuristic atmosphere. Duncan Kay was instrumental in establishing the early look of the UI, pulling from '60s British editorial design. As programming developed new functionality, Sarah Hamilton tried to balance clarity with quantity of information, while being aware of special considerations such as players with colour blindness. She drew inspiration from 1960s car user manuals, *James Bond* posters, *Star Trek* button panels, and atomic bomb safety graphics.

Visual consistency was also important; all the clickable buttons needed to be the same colour, shape, and general location across the different screens. However, the screens needed to be distinct enough from one another that the player wouldn't be confused. Every decision was about how to trim the endless frustration of wanting a thing and not knowing how to find it.

UI Icons

All art on this spread by Sarah Hamilton

WELLINGTON WELLS
IN POSTERUM CUM GAUDIO

THE ART OF WE HAPPY FEW

DON'T FORGET TO TAKE YOUR HAPPY PILLS!

The year is 1964, and although still fabulous and glamorous, England has indeed lost World War II and is in a state of wreckage and rebuilding. To forget about the terrible events of, and what people did to survive, the War, citizens take happy pills and wear Happy Faces so they're always smiling! For those Downers who refuse their pills, they must face the consequences, and the beatings, until they do! Dark Horse Books and Compulsion Games are thrilled to present *The Art of We Happy Few*. Showcasing the retro-futuristic art style behind the game, this book includes hundreds of pieces of concept art and behind-the-scenes looks, paired with exclusive commentary from the team that created it!

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